

## Sticker shock over new AIDS drug

T-20, the first in a class of entry inhibitors, will cost \$20,000 a year.

page 14

## Out against the war

LGBTs march, stage 'die-in' at community center.

page 12

## The art of the song

Ned Rorem song cycle highlights Other Minds fest.

see Arts section



# BAY AREA REPORTER

Vol. 33 • No. 9 • 27 February 2003

Serving the gay, lesbian, bisexual, and transgender communities since 1971

## AIDS vaccine results stir controversy

by Matthew S. Bajko

The news that an AIDS vaccine showed no proof of effectiveness among whites and Hispanics but seemed to work among blacks and Asians has roiled the AIDS community in a fierce debate tinged with charges of racism and accusations that the privately-held company developing the vaccine manipulated the results of its study.

VaxGen Inc., a Brisbane-based biotech firm, announced late Sunday, February 23 that the results of its three-year, multinational trial study of its vaccine called AIDSVAX did not show any significant reduction of HIV infection within the study population as a whole. But the company did announce that the study showed promise of preventing HIV infection among a small subgroup of black and Asian trial participants.

"When all volunteers were analyzed, the vaccine did not appear to be effective. Whites and Hispanics showed no evidence of vaccine efficacy," said Dr. Michael Para, of Ohio State College of Medicine, who was a clinical researcher on the study. "Blacks and Asians showed clear evidence for efficacy with 68 percent. Black volunteers showed 78.3 percent efficacy."

There were a total of 5,009 people in the study; 498 of whom were ethnic minorities other than Hispanic. Of the 498 non-Hispanic volunteers who participated in the study, two thirds received the vaccine and one third received a placebo. Among this group, a total of 29 people became infected with HIV, 17 of whom received the vaccine and 12 of whom received the placebo.

When looking only at the 314 black volunteers there were a total of 13 cases of HIV infection, nine among vaccine recipients and four among placebo recipients. Among the 73 Asians in the study, there were two cases of HIV infection among the 20 people in the placebo group and two infections out of the 53 people who received the vaccine.

"There was a higher level of antibodies in the black and minority population and those correlate with protection," said the inventor of the vaccine, Dr. Philip Berman, VaxGen's senior vice president of research and development. "It is too early to conclude the difference in antibody is a racial difference. We don't know why the antibody level is higher in the group that showed efficacy."

Berman said the results could stem from the study participants' age, geographical location or sex. He said the company is continuing to examine the data and will present a more de-

page 16 ►



## Surprise guilty plea in Araujo case

by Joe Dignan

Four months after his arrest, one of the four defendants in the Gwen Araujo murder case on Monday, February 24 pleaded guilty to voluntary manslaughter and agreed to testify against his three friends and co-defendants.

The surprise development came during a preliminary hearing in Alameda County Superior Court in Fremont. The hearing is to determine whether the three remaining defendants will face trial on murder and hate crime charges in the death of Araujo, who would have turned 18 Monday.

Under terms of the plea agreement, Jaron Chase Nabors, 19, will serve 11 years in state prison. With good behavior, he could be eligible for parole when he is 28.

With the plea-bargain, Nabors escaped the potential penalties facing the other members of the close-knit group of four friends who other witnesses have referred to collectively as "the boys."

The remaining defendants, Jose Merel, 23, and Michael Magidson and Jason Cazares, both 22, have pleaded not guilty in the Newark, California transgender murder case. They face terms of up to life in prison for the alleged hate crime and murder of the transgender teenager, who was born as a boy named Edward, often called herself Gwen, but whom the group knew as a girl called Lida.

Nabors, several years younger than the other defendants, has been a conduit to police for information about the October 4 murder.

According to police records, approximately four days after the alleged murder, Nabors discussed the crime with a friend, Adam Hewson, who mentioned it to others. Ultimately,



From left, Jose Merel, Michael Magidson, and Jaron Nabors during a court appearance last year.

word of the events spread to a relative of Araujo's and then to police, who persuaded another friend to tape record a conversation with Nabors.

Approximately two weeks after the killing, Nabors led police to a rocky grave in the Sierra, near Placerville, where they found Araujo's body still dressed in the denim miniskirt she had worn to the party.

Nabors began his testimony on Monday afternoon. He said that the group met Araujo in September 2002, approximately one month before the killing. His testimony provided details about the individual roles of each of his friends in the alleged killing.

He said that they met Araujo when Magidson and Cazares went to a store near Jose Merel's Newark home to purchase beer and came back with her.

"She was real flirty, real quick with everyone," Nabors said from the stand.

At this first meeting, Nabors related that the group went to the garage of the Merel house to smoke marijuana. He said that Lida had touched all four of the defendants flirtatiously, offering to give them what Nabors called "power hits" of marijuana smoke, putting her lips close to theirs.

page 11 ►

## Faces of hope

Grand marshal voting begins this weekend

by Zak Szymanski

You've gotta give them hope" is the theme for the 2003 San Francisco LGBT Pride Parade and Celebration, and to honor the words and legacy of the late Supervisor Harvey Milk, this year's grand marshal nominees are true grassroots organizers and community leaders.

Unlike recent years, there are just 10 nominees for the honor of individual grand marshal, and the public – while encouraged to vote for up to three – will forward just one person to the top spot. The general membership of Pride will then elect another individual; an electoral committee of past grand and honorary marshals will also choose one individual; and the Pride board may also opt to elect up to three more marshals, for a total of as many as six grand marshals.

The 10 candidates presented to the public represent diversity and dedication. They are pioneers, coalition builders, and fighters for the underdog. Likewise, the organizations up for a vote have paved the way for unique LGBT communities to converge and create change.

Grand marshal voting begins this Saturday, March 1 at 18th and Castro streets. A full schedule of polling places is frequently updated and available online at [www.sfpride.org/yourvoice/gmpolling.htm](http://www.sfpride.org/yourvoice/gmpolling.htm)

### Georgina Beyer

Georgina Beyer is a heroine from afar, but one that inspires LGBT people across the globe. Born and raised in New Zealand as George Bertrand in 1957, Beyer has served in many political offices, and is the first ever transsexual to be elected to parliament anywhere in the world.

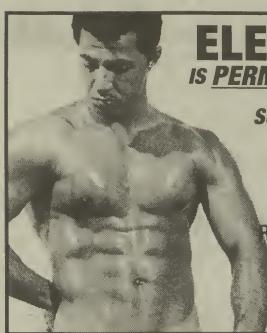
After struggling with her gender identity through childhood, Beyer became Georgina

page 10 ►

## INSIDE

BAR Talk	40
Classifieds	19
Lavender Tube	32
Lesbian Notions	10
Mailstrom	7
Mister Marcus	34
Obituaries	17
Open Forum	6
Our Man Friday	9
Out There	26
Out & About	36
Past Out	8
Personals	41
Sports Complex	18

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# Gay centers launch anti-smoking campaign

by Matthew S. Bajko

**A** smoker since his teen years, Mark Campbell used to go through a pack of Marlboro Lights each day. But all that changed last year, after he survived a suicide attempt and quit his nicotine habit cold turkey.

Now, the 40-year-old San Jose resident is hoping his story will convince other gays and lesbians to kick their smoking addictions. Campbell is appearing in a series of advertisements aimed at the queer community being launched in today's *Bay Area Reporter*.

With taglines like "I didn't survive suicide so I could die of lung cancer," the ad campaign plays on the struggles queer people face in their lives to bring attention to the health threat they also face from smoking. Other ads will present spokesmodels who have overcome being gay bashed, having drug and alcohol addictions, or being diagnosed with HIV and AIDS and now refuse to let the ill effects of smoking harm them.

"I think because we have been through so many challenges as part of society, why can't we stop smoking," said Campbell. "I don't think there is a lot of awareness about the smoking problem in gays and lesbians. AIDS is number one on everyone's list."

Getting the anti-smoking message across will not be easy. Gay

men and lesbians consistently report higher usage of nicotine products than heterosexuals in countless national surveys. According to a report by the Gay and Lesbian Medical Association, more than 37 percent of LGBT respondents in one survey were current smokers, whereas 36 percent of gay male and lesbian respondents (versus 30 percent of heterosexuals) in another national marketing survey identified as current smokers.

The medical association also reported that the most scientifically rigorous study to date on tobacco use among gay and bisexual men revealed that they were more likely to smoke cigarettes than men in the general population. Some 47.8 percent of the sample reported current cigarette smoking — significantly higher than rates found in a general sample of adult men (28.6 percent).

Even with California's ban on smoking in most public venues, almost all of the city's gay bars and dance clubs have found a way to allow patrons to smoke. Marketers for Camel cigarettes frequently camp out at gay bars handing out free packs and then mail out smoking-themed magazines and product notices to those taking the handouts. For years, anti-smoking advocates rallied against the Gay and Lesbian Alliance Against Defamation for allowing tobacco companies to

sponsor smoking lounges at its annual media awards.

"The LGBT community has been targeted by big tobacco for several years. They glamorize tobacco use. They focus on youth in magazines like *Genre*," said Roy Gilbert-Higginson, director of programs at the Billy DeFrank Lesbian and Gay Community Center in San Jose.

Along with The Center OC, the gay community center in Orange County, the DeFrank Center received \$260,000 from the American Legacy Foundation to produce the new campaign. The centers' hired San Francisco-based Better World Advertising to design the campaign.

The ads will run in gay publications throughout California for the next year. They will also be posted in bars and restaurants in the areas surrounding the two centers. The spokesmodels include both gays and lesbians, former smokers and those trying to quit.

"It focuses on positive issues like 'I survived this' rather than pointing the finger at people saying you should not smoke," said Gilbert-Higginson.

At least for Campbell, the ad campaign seems to be helping him remain a nonsmoker.

"It makes me feel better that I don't smoke," he said. "It reaffirms my commitment to quitting." ▼

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## COMMUNITY NEWS

# AIDS Grove opposes park closure plan

by Matthew S. Bajko

A plan to close parts of Golden Gate Park to cars on Saturdays is being opposed by the board of the National AIDS Memorial Grove, which fears access to the country's only official monument dedicated to those lost to AIDS would be hampered by the proposal.

"The grove is a national memorial and we do have a number of tourists who come to visit and they mainly come on weekends," said grove Executive Director Rick Pabich. "Any time it becomes more difficult to find the grove it would be impactful."

Pabich said the board will be sending a letter in opposition of the plan to members of the Board of Supervisors who are reviewing a proposal to limit vehicular access to the eastern section of the park on Saturdays. Under a plan being pushed by board President Matt Gonzalez, several of the park's roads in that area would be closed to motor vehicles in order to allow walkers, bicyclists, roller bladers, and joggers avenues free of cars.

Gonzalez said his plan is a compromise between closure advocates and opponents since it does not call for closing all of JFK Drive. He introduced his plan Monday, February 24 to the board's Land Use Committee.

While the committee tabled the plan for now, two of the three members voiced initial support for the compromise plan.

"It is, as they say, a sticky wicket. We all look forward to some remedy that will work for all of us," said Supervisor Tom Ammiano, who was joined by Supervisor Sophie Maxwell in expressing support for the plan. "I am inclined to support partial closure. The park is first and foremost for recreational uses."

Gonzalez has proposed that the city close John F. Kennedy Drive between Kezar and 8th avenues; Arguello Boulevard, Conservatory Drive East and Conservatory Drive West; and Bowring Green Drive between John F. Kennedy Drive and Middle Drive East. The closure would directly impact the AIDS Grove, which stands at the corner of Bowring Green Drive and Middle Drive East.

It is not only out of town visitors being unable to locate the grove if traffic is rerouted away that has the memorial's directors in opposition to the plan. They also are concerned about what impact any closure will have on the monthly workdays where 300 to 400 people converge on the grove to help maintain it between March and October. This year's first workday will take place Saturday, March 15.

"It is difficult on Saturdays because we have so many volunteers who come to our monthly workdays to take care of the grove. Any closures on Saturdays will impact our work," said Pabich.

The grove's overseers are joined by residents of the Richmond and Sunset districts, a parks lobbying group, and the other cultural institutions located in the park in opposition of the closure plan. Voters have twice overruled plans to close the park on Saturdays at the ballot box.

Pabich said he hopes the city can come up with a plan to accommodate both those people who want to close the streets and the attractions in the park that need to be accessible on Saturdays.

"We understand wanting to close the roads for other purposes but we have to be mindful of the impacts on other places in the park designed to have tourists coming to them," he said. ▶

## Ark House postpones move to June

by Matthew S. Bajko

With the prospect of securing a permanent location in the South of Market area, a transitional housing program for queer youth slated to leave its Castro location next month has postponed its move until June.

Ark House, a facility to house up to 15 LGBTQ homeless youth for up to six months at 2500 Market Street, wants to remain at the former City Athletic Club building for another three months as it works with the city to secure a conditional use permit for a building at 1038 Howard Street.

The program, run by the non-profit Ark of Refuge and funded by the city's Department of Public Health, had been expected to move at the end of March into a transitional location on Fell Street while it looked for a permanent location. The move had been dictated by its initial lease and a promise Ark officials made to immediate neighbors that the program would only remain in the

Castro spot for two years.

Last Thursday, February 20, at a meeting with Castro residents, representatives from Ark House and the health department asked the neighbors to grant them support for a lease extension in order to avoid the costs of having to move the program twice. By June, Ark House officials expect to be able to move the housing program into the Howard Street location.

The building currently houses Mercy Charities Housing, which is slated to move out, and is situated across the street from the Ark of Refuge's main offices. With vacancies abundant in the area, Ark officials said the property owners are eager to have them move in.

The lease would be for five years with a chance thereafter to purchase the building. The facility would also allow Ark House to accommodate 13 youth in the program as well as extend the time limit residents could stay from six to up to 18 months.

While Ark officials had been eyeing the Sue Mills Building adjacent to the LGBT Community

page 19 ▶

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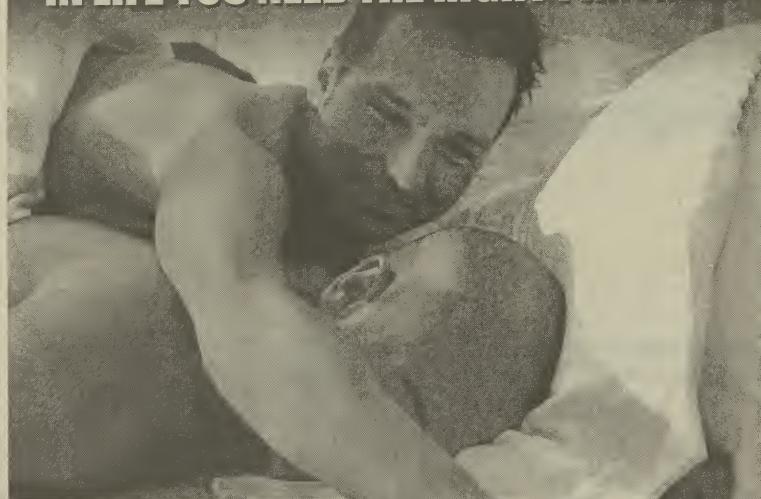
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## Empress and Emperor crowned



Rick Gerharter

Empress XXXVIII Snatch, left, hugs a well-wisher as Emperor XXXI Michael Parsons looks on after the Imperial Court Coronation ceremony February 22 at the Gifcenter. The extravaganza featured six hours of musical numbers, introductions of out-of-town guests, jokes, and special tributes to Emperor I Marcus on the occasion of the 30th anniversary of his coronation, and Empress VIII Maxine.

## Alioto runs for mayor

by Joe Dignan

It's a roots thing, and Angela Alioto went back to San Francisco's Little Italy in North Beach for her mayoral campaign kickoff on Tuesday, February 18.

She went to the venerable Italian-American Athletic Club on Washington Square with her large family and approximately 250 supporters to cheer and to talk about how she hopes her campaign will give unity to a city government that has been fractured by struggles between the city's warring factions.

"The most important issue in San Francisco is the feeling that there is no unity. Lots are running for themselves," she said, "but it's not about San Francisco."

"It's downtown versus the neighborhoods, the Marina versus whatever, the mayor versus the board. See how much discord there is. It's people having the same goal, but they're just not in the same room."

Alioto said she thinks she can straddle Twin Peaks, getting support from the left in the eastern part of San Francisco and from the more conservative voters in the city's western precincts who might remember her father, Joseph, who was mayor from 1968-1976, or at least his name.

"My support comes from the entire city," Alioto said. "I always get strong support from west of Twin Peaks, with people who have been here 20 years and more. I



Mayoral candidate Angela Alioto at her campaign kickoff.

ing member Ross Mirkarimi organized Alioto's kickoff rally. San Francisco Bay Guardian publisher Bruce Brugmann, long an Ammiano supporter, was there too, sitting on the sidelines, watching the goings on.

"We don't declare until three or four months before the election," Brugmann said about his paper's endorsement.

Brugmann made the point that Newsom's Care Not Cash ballot initiative last November was, in essence, the opening salvo of his mayoral campaign.

"Care Not Cash triggered an early phase," Brugmann said, and has put pressure on many endorsers, like labor unions and political groups, to come out for a mayoral candidate long before they normally would have.

Sal Rosselli, president of Service Employees International Union Local 250, the healthcare worker's union, introduced Alioto, but many other unions, long Ammiano supporters, are resisting the pressure to support one candidate, waiting to see if Alioto's campaign gains traction.

Alioto has raised \$250,000 — \$200,000 of it in a personal loan from the candidate herself — and a lot of the rest from her family and law associates.

In an early poll by San Francisco business interests, Alioto finished third, at 13 percent. This campaign is the third try at City Hall's Room 200 for Alioto, a former San Francisco supervisor and board president. ▼

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## COMMUNITY NEWS

# Ammiano runs for mayor

by Joe Dignan

At the beginning of Tom Ammiano's historic write-in campaign for mayor in 1999 – in which he forced incumbent Mayor Willie Brown into a runoff and managed a stunning 40 percent of the vote, while spending approximately \$360,000 to the \$5 million spent by Brown – Ammiano didn't even have any house signs.

"Make your own," said his largely volunteer campaign staff, handing out cardboard and markers.

This time around, at his campaign kickoff on Wednesday, February 19, Ammiano had signs, but no buttons.

"Make your own," said his largely volunteer campaign staff as they greeted the approximately 600 stalwart Ammiano supporters at the door of the Plumber's Union Hall on Market Street.

During the 1999 campaign, Ammiano managed to avoid the expense of competing in the general election after he was drafted to run by a group of friends. This time around, however, Ammiano has declared early.

And he is up against a Gavin Newsom campaign that raised nearly \$600,000 as of the first of the year. In the same period, Ammiano managed to take in only



Jane Philpot/Celand

Mayoral candidate Tom Ammiano with granddaughter Justice at his kickoff event.

about \$51,000.

His truly grassroots 1999 campaign was made up of a loose coalition of progressive supporters, many of them gay. The same people were back last Wednesday.

"Look at us!" Ammiano said. "We got district elections, and they said we couldn't do it. We got the equal benefits ordinance, and they said we couldn't do it. We got the living wage, and they said we couldn't do it."

"We worked with people who don't think ethics is a board game, and we got campaign finance reform."

Supporter and Public Defender Jeff Adachi introduced Ammiano and talked about his honesty, one of the recurring themes of his campaign.

"You don't hear about Ammiano being caught up in some scandal. Never once has he been accused of lying, cheating, or stealing," Adachi said.

Ammiano's half-time campaign manager, Bob Henderson, who also ran campaigns for Adachi and Assemblyman Leland Yee (D-San Francisco), said, "Gavin Newsom has a close dependency on the people who make the massive campaign contributions. He failed to report \$2.1 million in personal loans from the Getty family. I can understand why a person would be reluctant to seem beholden to some of the richest people in the United States."

But in order to win in November, Ammiano is going to have to appeal to a broader range of supporters than his current base tenant, union, and queer activists.

One of the leaders of the 1999 movement to draft Ammiano, Milk Club President Robert Haaland, said he thinks he will do so.

"I was hoping I would hear a speech that would resonate across the whole city, and I did," Haaland said. "It felt very genuine. We had a good queer contingency. It was a young vibrant interesting crew of folks."

In a recent poll commissioned by San Francisco business interests, Ammiano polled 21 percent of San Francisco voters to Newsom's 36 percent. ▶

## Pot club opens on Church St.

by Liz Highleyman

The convenient corner of Church and Market streets is once again home to a medical marijuana dispensary. The Church Street Compassion and Care Center opened in early February to provide medical cannabis to patients who have a recommendation from their physician.

The new dispensary, under the direction of Bob Martin, is run by some of the same people who operate the Compassion and Care Center at 122 10th Street. Despite stepped up harassment by the federal government of cannabis providers over the past year, medical marijuana activists and patient advocates continue to initiate new projects under the auspices of Proposition 215, the Compassionate Use Act of 1996.

"We might move from building to building," said Wayne Justmann, who works with the new center, "but we stay involved in the movement."

In addition to medical cannabis, the 10th Street Compassion and Care Center also offers services such as acupuncture, yoga, massage, and food. Once a

month the center holds a Saturday evening party, often featuring appearances by elected officials. On March 22 the center will host Supervisor Gavin Newsom; the party begins at 7:30 p.m. and is open to the public. The new Church Street branch will soon offer similar services, and plans to add Sunday hours, Justmann said.

The new dispensary fills a void left by the closing of Cannabis Helping Alleviate Medical Problems, better known as CHAMP, which voluntarily shut down in May 2002 after U.S. District Court Judge Charles Breyer denied a request to lift an injunction against the Oakland Cannabis Buyers Cooperative and other Northern California medical marijuana dispensaries.

A big advantage of the new site is "location, location, location," Justmann said. The building housed the first facility in the city – and probably the U.S. – to provide safe access to medical cannabis. Before CHAMP began operating in October 1994, Dennis Peron ran the Cannabis Buyers' Club at 194 Church Street in the early 1990s, before moving to 1444 Market Street.

The new club's hours are Monday-Saturday 11 a.m. to 7 p.m. ▶

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## One down, three to go

This week's guilty plea by one of the four defendants in the Gwen Araujo murder case shows that justice is prevailing – so far – in the tragic murder of the Newark, California transgender teenager. The deal, in which Jaron Nabors agreed to testify against his friends in exchange for a guilty plea to manslaughter that will send him to prison for 11 years, strengthens the prosecution's case in what likely will be a trans-panic defense by the remaining men charged with murder and a hate crime if, as expected, the preliminary hearing now under way in Alameda County Superior Court results in the defendants standing trial. The men – Jose Merel, Michael Magidson, and Jason Cazares – have pleaded not guilty to the charges.

What started out as a house party turned deadly for Araujo, as people she thought were her friends humiliated her by forcing her into a bathroom so that they could determine her sex. After that, it appears, all hell broke loose as Araujo was beaten, hit, and ultimately strangled. All this because at least two of the defendants had oral or anal sex with her, and were furious because they thought that they had engaged in "gay" sex because Araujo was biologically male.

Nabors, who has been described as a credible witness, has implicated Magidson as the one who strangled Araujo. Merel also had a hand in the murder, according to Nabors, and all four men drove to the remote site in the Sierra to bury her; then, they grabbed breakfast at a McDonald's.

From the evidence presented to date in the hearing, it's clear to us that Araujo's death shares strong characteristics with other murders of LGBT people. The violence, the "overkill," and fear that has been revealed in this case is similar to the beating death of Matthew Shepard in 1998, and the double murder of Washington, D.C. transgender Uke Davis and Stephanie Thomas

last August. The extreme violence exhibited in many LGBT murders is proof to us that oftentimes we are still hated for who we are. That must change, and perhaps through the Araujo case, people in the fairly conservative city of Newark (as well as right here in San Francisco and elsewhere) can come to understand the challenges faced by queer youth.

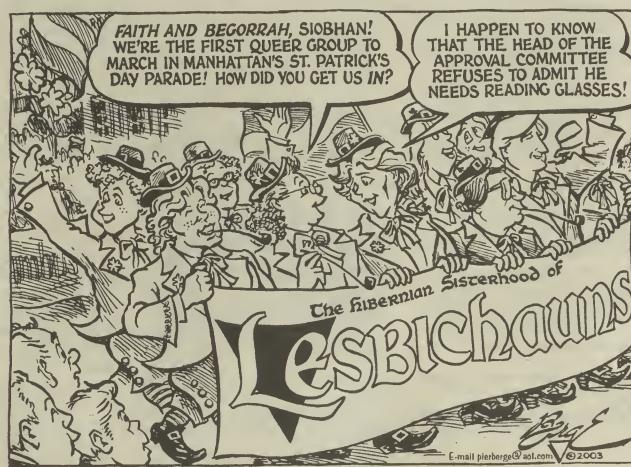
As this criminal case proceeds through the justice system, we know that for Araujo's family, the details that have emerged are brutal – they're difficult for us as well. That a 17-year-old could be so senselessly murdered is hard to comprehend; her life was just beginning. She had dreams

of being a makeup artist, perhaps in Hollywood. While she was struggling with her sexuality and may have been naive, that is no justification for her murder or the body search she endured prior to her death.

It is important that prosecutors keep the focus on the defendants, and that any trans-panic defense presented be hotly rebutted.

We are satisfied with the plea agreement that the district attorney's office reached with Nabors. We believe that ultimately, his testimony will help convict the other three men and that all four will serve prison time for their truly horrific hate crime and murder of Gwen Araujo. ▼

## Editorial



## Strangely erotic Jackasses

by August North

Back in November, when I told my friend, Chris, that I planned on seeing *Jackass: The Movie*, he made a rather interesting comment: "I don't know why, but I found it strangely homoerotic." Since the movie opened, gay rags have also been noting the "strangely homoerotic" nature of *Jackass*.

There is nothing strangely homoerotic about the movie, nor the performers. For me, the team of *enfants terribles* responsible for *Jackass* is completely homoerotic. Blatantly, overtly, casually. And, I'll tell you right now, I popped a boner more than once during the movie. Despite the fact that the *New York Times* told me that, as a reader of that august newspaper (and an addict of their crossword puzzles), the movie was not for me. Despite the fact that the media reports on a regular basis the dangers to society of such infantile behavior. Despite the less-than-tempered comments of a kinder, gentler society. Despite it all, this movie and its performers arouse in me (and other men) carnal desires that often go unnoticed. Damn, I'll be honest – I'd like to get fucked by most of 'em.

These are the boys your mother warned you about. The boys from the wrong side of the tracks. The boys who didn't complete their homework on time or take advantage of the extra credit assignments. The boys who were the *causes célèbres* for blowing up the chemistry lab or stringing up the inappropriate effigy from the flagpole. Troublemakers. The guys you now see headed off for the occasional night class at their local community college, staying for half the class, then off carousing, peeling rubber from their tires in parking lots, blowing off steam. Guys who give good fist-fight when necessary. Ne'er-do-wells. White trash. Rough Trade. Butch.

If gender roles are a social construct, these boys are reconstructing masculinity at breakneck speed. And, not a moment too soon. With the primping and preening of gym bunnies who sculpt their bodies into

perfection while bolts of taffeta fly out of their mouths, the presence of genuine masculinity is a long-awaited phenomenon. Not that I have anything against gym queens – outside the bedroom – but let's be honest ... If you spend more than 15 minutes in front of a mirror each day, you aren't straight-acting. If you change wardrobe during the course of the day, you aren't butch. And above all, if any part of your hair, face or body has a System, a Program or a Regimen ... well, honey, you aren't a Top. You may be Greek Active, but you aren't a Top.

Johnny Knoxville and his merry band of revelers are all Tops, no doubt about it. No role playing, no special store-bought accoutrements, no "safety words." It isn't merely the fact that each of them takes a hard-ass stunt without tears, but the fact that they dust themselves off after each stunt and come back for more. The scene with Knoxville taking the bites of the baby crocodile at his left nipple, the stunt with the riot police bullets to his gut – pure S&M. Yes, shock theatre without a doubt, but moreover, the pure essence of "butch."

And lest we forget, there is no mention in this film of the performers' mates, whether male or female. While pretty, little Eric McCormack spends an entire *Saturday Night Live* guest monologue reiterating his heterosexuality and reassuring us he is happily married, the wacky men of *Jackass* just give us their own brand of entertainment, sans the heterosexual posturing. We assume that these men are straight, not because they tell us so, but because we cannot fathom such creatures in our own post-Stonewall "community." Such miscreant behavior is taboo on Castro and Christopher streets, in West Hollywood and in Boys Town. Pity. Wouldn't it be nice to see Johnny, Bam, Chris, Wee Man, Steve-O, et al barreling down Market Street in the parade, riding in their queer little shopping cart or on some dangerous contraption, raising all kinds of hell? Hell, I'd go to that Pride Parade! (Side

note: Aren't the Pride committees across the continent overdue for honoring the six other deadly sins?)

Perhaps I'm waxing poetic over the days of yore, when men were a tad harder and trade a bit rougher, but I'll take any of the less-than-toned men of *Jackass* over an Abercrombie & Fitch model wannabe any day. Oh, what am I saying? Bulldykes and rough-and-tumble bears offer better butch images than most gay men. And, yes, I know that desire is an intangible thing. Which is why I like my men like I like my coffee: strong, no sugar, with a bitter aftertaste, hot enough to burn me, not pretending to be what it isn't and served in a durable container. No promises, no apologies, no money back guarantees. I'm not alone in this intense craving for regular guys,

for how else can you explain the upsurge in amateur porn (*Body Shoppe*, *Defiant*, etc.) and amateur Web sites (such as [Dudesoffcampus.com](http://Dudesoffcampus.com) and [Baithus.com](http://Baithus.com))? Refreshingly raw – not waxed and buffed to a comfortable, effete glow. Eek, but that dreadful coiffed, tucked, plucked, lip-sucked, popish veneer has wafted cloyingly beyond homo-America into the realm of heterosexuals, producing sexless eunuchs David Schwimmer, Thomas Gibson, Fredie Prinze Jr., and Will Smith.

What is fascinating isn't the shock-ability of *Jackass: The Movie* or *Jackass: The TV Show*, but that any of us can watch the film (and its masculine *dramatis personae*) and refer to it as "strangely homoerotic." Have we become so squeaky clean and homogenized that, when looking at such specimens of maleness, we don't have a reference point for "butch" to label this as anything other than "strangely homoerotic" ▼

## Guest Opinion

August North is a San Francisco denizen, performer, and a pushy bottom, currently prowling the streets for rough trade.

## LETTERS

**She won't be going to Pride**

To the Bay Area Reporter staff: This newspaper is disgusting. You all should be ashamed of yourselves. How could you be gay? How? That's just plain ole nasty. Two men having sex with each other or two women. It's horrific. You motherfuckers are going strait [sic] to hell! And y'all faggots and dykes with y'all nasty asses. God made man for woman and woman for man, not man for man and not woman for woman, okay! And please don't tell me that shit that y'all were born gay. Y'all's a homosexual lie! Fuck all faggots! Fuck all dykes! I ain't got no respect or love for a faggot or dyke. You all deserve no respect or love. Y'all is some sick sons and daughters of bitches. That's a damn shame.

Miss Latasha P. Holmes  
San Francisco

**Gay Shamers had say**

My hat's off to Zak Szymanski's lead article regarding the Gay Shame-Newsom protest-turned-police beating ("Gay Shame takes Newsom and the LGBT center to task," February 13). Szymanski's article offered a great perspective on the debacle and, appropriately, gave voice to Gay Shame's point of view. As we are seeing with the "anti-anti-movement," those opposed to an invasion of Iraq are being portrayed as supportive of Saddam Hussein, when this avoids the point of the argument entirely.

Szymanski gave space for the members of the radical queer contingent to express their views, and their reasons for a protest. One can hardly see them as a bunch of kids with rotten attitudes who just want to cause a stink. They have something important to say, and we all need to listen.

The gay community needs to speak in a strong, collective voice, yes; but there are many varied voices in that collective, not merely racially, but also in terms of class. This is the kind of diversity that must also be supported.

Christian Bruno  
San Francisco

**Gay Shamers, come out**

I would just like to say that the group calling themselves Gay Shame or as I refer to them, the "Shameful Gays," are a disgrace to LGBT community.

They stood outside of the LGBT center and protested a fundraising event for the center, being held in the center, hosted by Mr. & Mrs. Newsom. That event raised \$20,000; money that will be used to keep the doors of the center open.

The Gay Shamers tried to forcefully enter the building to disrupt the event and therefore endangering the attendees of the event. The police had no choice but to do their job and stop this from happening, including using force to stop the destructive and violently threatening protesters. Someone needs to tell the shameful gays that it is illegal for anyone to attempt to free a person from police custody. It is illegal for the shameful gays or anyone to block a police vehicle transporting prisoners.

That evening was a cause of further decay of credibility on the already discredited group called Gay Shame. It was also a night of negative publicity on the center itself and the community as a whole. The good news is that most of us in the gay community know of this group and what they are all about. We in the gay community realize this group is a disgrace and a disappointment to the LGBT community. I just wish the organizers of this group would step forward and let the public know who they are. The should come out of their shameful closet, so to speak.

I would like to place a bet that not one of those shameful gays has ever donated one penny to the center. It is a group that gives nothing and expects the world in return. If they want to move forward with their radical causes, they should each donate \$500 to the community center before they hold another radical, disgraceful, disappointing, violent protest in front of the center.

Shame, shame, shame on Gay Shame.

James "Jimmer" Cassiol  
San Francisco

**Thank you, Dale**

I do not make a habit of responding to articles that I read but I must say thanks for the enlightening column on Gay Shame and what they are all about ("Gay Shame in SF," OutRight, February 20). Recently, my friends and I were sitting around chatting about the state of the economy and current events and Gay Shame came up. We had absolutely no idea what they were about and after being educated by your column, I feel so disgusted to have the word "gay" even associated with what they are all about. I guess we live in a "free speech" country and should be thankful for even having the opportunities we have to speak so freely.

I thank you again for your column and please continue to educate our community on our community so that one day we might be able to kind of understand each other.

T.C. Stewart  
San Francisco

**Top of the food chain**

This is in response to Scott Anderson's February 20 letter ("PETA member takes on Mr. Marcus"): I have to take for granted that from your letter, you do not eat flesh. I wear leather for I consider myself at the top of the food chain. Also my ancestry is American Indian, a race which believed in above all things the spirit of the animals, yet, they still utilized them for what they were placed here for: food, clothing, shelter. Our world today screams about cruelty to animals, yet, we have dogs in apartments scarcely big enough to house a rat, let alone a St. Bernard. Which is worse, this or slaughtering a cow and using the product for what it was bred for? It's time we take our heads out of our nether regions and realize that maybe if we were to think more about the situation of the "human" animal instead of constantly worrying about whether man is cruel to those lower animal species, maybe just maybe we would have a better world. Or think of the fact that there could come the day when we are the lower species on the food chain and our flesh and skins are used by another species for food supply. Get a grip.

Omar Rahaman-Mosley  
Northern California Mr. Drummer  
San Francisco

**Desperately seeking Susan**

We now know that Gavin Newsom is "bought and paid for" by the Gettys, and Tom Ammiano has the balls to hand over \$107,000 of taxpayers' money to "buy off" his low-life [former] campaign manager. It is perfectly clear: Susan Leal is the only morally fit candidate for mayor of San Francisco.

Jon Denning  
San Francisco

**Mailstrom**

•

**No to 'premature' war**

Senator Kay Bailey Hutchison (R-Texas) was asked by Jim Lehrer on *News Hour* (February 17) what effect the worldwide antiwar demonstrations might have on the Bush administration. Her response was chilling. She explained that since a pre-emptive strike was a new concept for this country, it would take a while for people to "get used to the idea." I am sorry, Senator Hutchison, but this is not an idea whose time has come, nor should we the people allow this immoral policy to be pursued any further. It is not the American way. Do the Republicans truly believe that we will abandon our moral compass and civil liberties as a people at any cost under the questionable pretense of homeland security? It is time that people see through the Bush administration's shameless marketing of a premature war to a fearful public based on the illusory promise of ending our collective vulnerability and insecurity.

Jamie McHugh  
San Francisco

**Nonviolent anarchists, too**

Jim Provenzano writes, "The next peace march is Saturday, March 1. Anarchists, note the word 'peace'" ("Flurry of talent," Sports Complex, February 20).

Let me add that real anarchists come in many flavors, including anarcho-pacifists like Voltairine de Cleyre.

Freedom until death!

Tortuga Bi Liberty  
San Francisco

**Thanks for coverage**

Thank you for your coverage of the annual First Ladies Day sale at Under One Roof. I am pleased to say that the sale was a success, exceeding our goal of raising \$50,000. The article in the Bay Area Reporter (February 13) was very helpful in publicizing the sale, and in our success. Next month, Under One Roof will distribute \$150,000 in much needed revenue to its participating agencies. Our ability to do so is reliant on community support. In these trying times, we very much appreciate all facets of the community coming together, under one roof, to help so many.

As always, this sale, and the funds it generated to help support AIDS service organizations in the Bay Area, would not have been possible without the help of our tremendous volunteers. People from the community working at the sale contributed more than 500 hours over just four days.

This sale also would not have been possible without the help of community leaders who came together to provide everything from the temporary location to donated merchandise, supplies, advice and support. The following were among those who made this possible: Jorge at Superstar Video, Fancy Food Show, Moscone Center, SF Food Bank, Whole Foods, Worn Out West, DPI Printing, Lee Julien at Herth, Mercury Mail Order, Aldik, Chronicle Books, Eddie Bauer, Klutz Publishing, and Triangle Studio.

With the help of the community, Under One Roof will continue to raise funds in support of ASOs as long as it is necessary.

Paul Olsen, CEO  
Under One Roof

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Jim Hedges

# Who were the black women-loving women of the blues and jazz era?

by Liz Highleyman

February 1927 (76 years ago this month): Blues singer Bessie Smith flees Detroit after being found with a female lover.

**C**omin' a time, B.D. women ain't gonna need no men. B.D. women, you know they sure is rough. They all drink up plenty whiskey and they sure will strut their stuff!"

So sang African-American blues singer Lucille Bogan (1897-1948), also known as Bessie Jackson, about "B.D.," or "bulldyker," women. Little is known about Bogan's private life, but a number of other black female blues and jazz singers of the era were known or rumored to have had sexual relationships with women.

Blues and jazz reflected the social and sexual attitudes of working-class African Americans, and during the years of the Harlem Renaissance (roughly 1920-1935), sexual fluidity was an accepted - if not approved - feature of black urban life. However, most women performers presented themselves as heterosexual in public; only Gladys Bentley - "the bulldagger who sang the blues" - was openly "in the life."

In the early 20th century, show business was one of the few avenues by which black girls and women could earn good money and escape a traditional domestic life. The "Mother of the Blues," Gertrude "Ma" Rainey (1886-1939), began singing and dancing at age 14. She married William "Pa" Rainey in the early 1900s and toured with the Rabbit Foot Minstrels. In 1912 Rainey met Bessie Smith, who became her protégé - and, some believe, her lover. In 1925 Rainey was arrested in Chicago after police burst into a party and found her and several naked chorus girls engaged in sexual activities. She spent the night in jail before Smith bailed her out.

Bessie Smith (1894-1935), the "Empress of the Blues," popularized the musical style pioneered by Rainey. Although many of her songs decried unfaithful men, Smith herself was hardly a model of fidelity - she had numerous affairs.



Bessie Smith

fairs with both men and women. For a time she was involved with Lillian Sampson, a chorus girl in her traveling troupe. Smith was a regular at a notorious Detroit "buffet flat" (a private partying spot featuring a smorgasbord of sexual offerings). As described by her niece Ruby, the party "was nothing but faggots and bulldykers, a real open house. Everything went on ... tongue baths, you name it." Right after one of Smith's visits, her husband, Jack Gee, caught her in a compromising position with a dancer named Marie, and her entire entourage fled the city under cover of darkness to escape his wrath.

Other blues singers known to have had relationships with women include Alberta Hunter and Ethel Waters. Hunter (1895-1984) had a relationship with Lotte Taylor (niece of vaudeville entertainer Bert Williams), with whom she lived for many years. Waters (1896-1977), who helped introduce black urban music to mainstream white audiences, had a tempestuous relationship with dancer Ethel Williams, which sometimes included public quarrels. She also associated with Harlem's gay drag scene, reportedly loaning her gowns to female impersonators.

Billie Holiday (1915-1959), perhaps the best-known jazz singer of all time, was the great-granddaughter of a Virginia slave and an Irish plantation owner. As an errand girl in a Baltimore brothel, she was first introduced

to the music of her idols Louis Armstrong and Bessie Smith. "Lady Day" made her singing debut in Harlem speakeasies at age 17 and later toured and recorded with such big names as Duke Ellington, Count Basie, and Artie Shaw. In 1939 she headlined at Club Society, the first integrated music club in New York City, where she debuted her best-known work, "Strange Fruit," a protest song against lynching. Holiday had a string of destructive relationships with men but also had liaisons with women - including, it is said, actress Tallulah Bankhead. Holiday struggled with alcohol and heroin addiction and was arrested for drug possession in 1947 and 1956, which ultimately led to her being banned from performing in New York clubs.

Not all of the women-loving women in the blues and jazz scene were singers. Ernestine "Tiny" Davis (1907-1994) gained renown as a trumpeter in the 1940s, performing with an interracial all-women jazz band called the International Sweethearts of Rhythm. She became known as the "female Louis Armstrong," and Armstrong himself tried unsuccessfully to hire her away. Also in the band was Davis's lover, drummer Ruby Lucas. The two women were partners for more than 40 years; in the 1950s they ran Tiny and Ruby's Gay Spot, a Chicago nightclub.

While their songs often dealt with the harsh realities of life for black women in the post-slavery era - racism, two-timing men, domestic violence, poverty, and alcohol and drug use - the female blues and jazz performers were not mere victims. Their music reflected strength and unprecedented sexual empowerment and, as African American scholar Angela Davis argues, were an early expression of "proto-feminist consciousness." ▼

Liz Highleyman can be reached at [POcolumn@aol.com](mailto:POcolumn@aol.com).

### Suggested reading

- Albertson, Chris. 1972. *Bessie* (Stein & Day).
- Davis, Angela. 1998. *Blues Legacies and Black Feminism* (Vintage).

## Florida court declares TG marriage valid

by Zak Szymanski

In a case that demonstrates how transgender rights are increasingly facing off against gay rights in the legal arena, a Florida court issued an historic decision granting child custody to a transgender man whose wife was trying to have their marriage invalidated due to his female past.

Florida Circuit Court Judge Gerard O'Brien ruled on Friday, February 21, that Michael Kantaras is legally male and was therefore legally married to his former wife, Linda Kantaras, who had sought a decision declaring

Michael a legal stranger to the couple's children.

The ruling in *Kantaras v. Kantaras* is one of the first in the United States to hold that people who legally change their sex are entitled to legally recognized marriages with the opposite sex.

"As the court has recognized, the medical evidence overwhelmingly favors recognizing that the law should accommodate transgender people so they can be productive, functioning members of society," said a statement from Shannon Minter, legal director at the National Center for Lesbian Rights in San Francisco. "This includes permitting transgender

people to marry and raise children."

NCLR and Equality Florida assisted in the case.

Although many states for years have legally recognized sex changes, those laws are facing more scrutiny as the fight for same-sex marriage has been in the forefront. Many transgenders who have been legally recognized as their preferred sex are now facing legal challenges to their identities based on marriage cases, and likewise, court decisions recognizing the legality of transgenders in marriages often do not favor gay rights, as they are based on the concept of an opposite-sex couple. ▼

# A look at mayoral race

by Wayne Friday

**N**o, this is not an endorsement of San Francisco Supervisor **Gavin Newsom** for mayor; I haven't a clue — yet — who I will be voting for in November. However, after rumors last week about a "hit piece" coming last Sunday and after a number of phone calls wanting to talk about the *San Francisco Chronicle's* "expose" on Newsom, I thought I'd take an early look at the November race to become the next mayor of San Francisco.



Mayoral candidate Gavin Newsom

**E**xpose? If Sunday's lengthy story about Newsom and his multimillion dollar holdings in a list of investments, funded in large part by the wealthy Getty family, is the worst that Newsom's political opponents can dig up on the young supervisor, I don't think the guy has too much to worry about. So, Newsom is a pampered young rich kid from Pacific Heights who has a habit of tapping the billionaire Getty family for million dollar loans that he deftly parlayed into a small-business empire. I mean, most of us didn't already know that?

No reason to hold it against Newsom because he has the opportunity and smarts to take advantage of it. Surely, it doesn't make Newsom a bad guy — a rich, very lucky guy to be sure, but by no means a bad one. From where I sit and from what I have been able to gather so far about the race for mayor this year, Newsom probably has the clear advantage to replace **Willie Brown** in Room 200, so if you're in a betting mode, put a few bucks on the young supervisor from District 2.

And as for why Newsom is currently leading all polls I know of in the race for mayor — it has little to do with his wealthy friends or family connections. His political opponents might not like to hear it, but the fact is that Newsom was the first candidate for mayor to realize early on — indeed the only one at the time — that the number one issue in the race for mayor would be homelessness. Whether you agree with him or not on the issue (and clearly, Proposition N showed that most voters do) Newsom came up with a plan — not necessarily a solution, but at least a plan — on what to do about the homeless.

That is something his opponents still haven't done. Oh, sure, Supervisor **Tom Ammiano** one day late last year woke up and suddenly realized he was being left behind on the issue and quickly pasted together something called Proposition O and talked a couple of other supes into placing it on the ballot, but on election day it went nowhere. Too little too late for Ammiano on what was then the main issue on most voters minds.

Treasurer **Susan Leal** would

probably, under normal circumstances, be my choice for mayor — I'd love to see a qualified gay or lesbian as San Francisco's mayor — but Leal, too, has been quiet on the issue of homelessness and unless the instant voter runoff system is in order for November, she likely won't make the December runoff. Leal is a great public servant, but she has a problem of political loyalty — shortly after she was appointed to a seat on the Board of Supervisors by then-Mayor **Frank Jordan**, she dropped Jordan and endorsed his opponent, **Willie Brown**, for mayor. A lot of people in the city, including some of Jordan's gay and lesbian supporters, haven't forgotten that. Again, Leal would make a good mayor, but political reality being what it is, I don't like her chances.

Former Supervisor **Angela Alioto** is a terrific woman with a heart the size of Lake Tahoe who many would agree is one of the most likable and honest public servants around. I think Alioto is a hell of a woman, but where, oh where, Angela, is your plan to solve the homeless problem? If she's got one, I haven't heard of it, and having Sister **Bernie Galvin** introduce her at her campaign kickoff doesn't quite qualify. Sure she shows her "compassion," but that's not a solution.

Former Police Chief **Tony Riba** is a friend of mine, and he will find some support among the moderate-to-right voters; Riba is a good guy, but not a politician and not a serious candidate for mayor.

**Jim Reid**, a perennial candidate for several offices, has become such a political joke in this town that no one takes him seriously, so forget about his candidacy.

Oh, sure, all of the candidates say they will "do something" about the growing homeless issue, but only Newsom actually has a plan. Whether or not the politically correct left in the city like the Milk Demo/Green LGBT Club and others want to admit it or not, it is the homeless that all are concerned about. Don't believe me? Walk with me any day of the week down Castro Street and listen to the merchants and the residents of the area who are so damned tired of the homeless sleeping on the streets or the drunks they have to step over, to say nothing of the endless panhandlers on both sides of Castro Street between Market and 19th streets. I'll gladly take any mayoral candidate on a walking tour of the Castro, Polk Street, 24th Street, anywhere they want to go, and see if Newsom doesn't have the issue that is on most voters' minds.

I've been around long enough to have taken part in all four of the late Harvey Milk's campaigns, and I once wrote that Ammiano reminds me more of Milk, whom I greatly admired, than any politician I know, but he's clearly having trouble raising money, has lost some of his base to Alioto, has made enemies aplenty in City Hall (particularly among his board colleagues), has been involved with too many losing campaigns of late (think **Harry Britt & Eileen Hansen**) and, frankly, I think his day has probably passed.

So, what do we have in the mayoral finale? Just guessing, but here is how I see it: Ammiano is likely to pull out (though his supporters will deny it) because he has lost much of his LGBT and labor base



## Our Man Friday

to Alioto. In that case Ammiano will likely throw his support to Alioto before November, as will others like former Assemblywoman **Carole Migden**, and Board of Supervisors President **Matt Gonzalez** and his small cadre of Green supporters. Unless Leal can quickly show that she can raise money to compete with funds that Newsom and Alioto will have, she too, will likely drop by the wayside. Riba will drop out eventually; Reid stays in (but who cares?) until November, leaving Newsom and Alioto in the race, but neither of them hitting the magic 50 percent mark. I know Newsom's backers secretly think he can make it with 50 percent plus in November, but it isn't going to happen. Instant runoff voting, as has been reported here and elsewhere, will likely not be in place by November, so we are probably looking at a Newsom-Alioto runoff for mayor in December.

A lot can happen in San Francisco politics between now and November (or December) but I have to be candid and say that as it looks now, Gavin Newsom is very likely to be the city's next mayor.

### Politics and people

Some of his political enemies are privately gloating but I doubt that Mayor **Willie Brown** is losing much sleep over suffering a rare political defeat when he lost in an 8-4 vote last week to become president of the California Public Employees Retirement System, the nation's largest pension fund; **Sean Harrigan**, a vice president of the United Food and Commercial Workers Int'l Union, won the powerful position, but Brown still remains a member of the 13-member board.

Providence Mayor **David Cilline**, the openly gay mayor of Rhode Island's largest city, last week proposed hiring a city integrity officer to help investigate violations of a municipal ethics code being written; the integrity officer would also educate city employees on ethical issues and provide opinions about unethical behavior. Political observers in Rhode Island say the new Providence mayor is fast becoming one of that state's most popular and powerful Democrats.

There's a municipal election being held in West Hollywood on March 4 and veteran gay councilman (and former mayor) **John Heilman** deserves the support of our West Hollywood readers in that election.

Assemblyman **Mark Leno** (D-San Francisco), District Attorney candidate **Kamala Harris**, and her campaign adviser, Jim Rivaldo, were spotted having a political power lunch with popular former D.A. **Arlo Smith** last Monday at Original Joe's on Taylor Street. Hmmm.

And then there's the upcoming race next year to replace term-limited state Senator **John Burton** (D-San Francisco). Looks like former Mayor **Art Agnos** will have a lot of support, with much of it coming from the city's LGBT community, if he jumps into that contest. Former Assemblywoman **Carole Migden** (D), currently a member of the state Board of Equalization, and popular Marin Assemblyman **Joe Nation** (D) are also expected to seek the seat.

And how was your week? ▼

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## Pride marshals

◀ page 1

at the age of 17, at first earning a living, according to her biography, *Change for the Better*, as a sex worker and drag performer. Years of being unfulfilled prompted her to seek a sex change operation at the age of 24. Finally happy, she pursued an acting career, which led to her nomination for a Gofta Award and a stint in radio broadcasting.

Beyer narrowly lost her first run for office, for a seat on Carterton's district council in 1992. She then joined the Kuruanui College Board of Trustees. That experience gave her the confidence and skills to run for – and win the office of – mayor of Carterton, considered to this day to be a conservative, rural town that went on to re-elect Beyer in 1998 with 90 percent of the vote. In 1999 she was elected to Parliament, where she has served on the Law and Order Select Committee, as well as the Women's Affairs and Arts and Culture caucuses. In the film, *Georgie Girl*, a documentary released last year, Beyer seemed unfazed by her ability to win over constituents who remain fixated on her past.

"I get asked questions no other politician would ever have to answer," Beyer said in an interview. "Regarding the surgery, you know. 'Did it hurt?' or 'When you have sex now as a woman, is it different to how you had sex as a man?' 'Well, honey, obviously.'

## Larry Brinkin

Larry Brinkin goes just about everywhere he's needed to ensure the human and civil rights of all people. The openly gay manager of the LGBT and HIV Division of the San Francisco Human Rights Commission, Brinkin, 56, is in charge of implementing and enforcing the city's anti-discrimination laws, including the landmark equal benefits ordinance, which secured domestic partnership health benefits for many LGBT San Franciscans and others and is widely credited with influencing similar policies across the country.

Brinkin has played a major role working on rights for transgender people, including the passage of city legislation protecting people from discrimination based on their gender identity. He also was central to the passage of legislation protecting people from discrimination based on height and weight. A San Francisco activist for more than 35 years, Brinkin was a member of the Society for Individual Rights, and was a co-founder of Bay Area Gay Liberation, the Lesbian/Gay Labor Alliance, and the Gay & Lesbian Alternative Dispute Resolution Service. He has a domestic partner of 19 years and a 5-year-old son.

"I'm shocked. I'm very flattened and pleased. I feel like an Oscar nominee; whether or not I

win, it's an honor," said Brinkin of his grand marshal nomination. "One of the things I like about this nomination is that it brings attention to the Human Rights Commission, where we do a lot of good work for people."

## Rahn Fudge

Rahn Fudge had a vision. Since 1995, long before national media moguls decided to launch a gay television channel, Fudge's Q-TV on cable channel 28 in San Francisco has been providing in-depth coverage of the arts, culture, and politics of the LGBT community.

It hasn't been easy. Fudge and a volunteer team of reporters, producers, photographers, and editors have produced Q-TV segments despite financial hardship, periodically having to scale back on programming when finances simply were not available. But Q-TV has had its rewards as well: Fudge is hoping to strike up an alliance with the proposed Viacom national gay cable channel, and the show also gained its 15 minutes of national fame when, in 1999, Miller beer created – and then pulled – the first-ever television ad featuring gay characters.

In the last show for 2002, Q-TV provided a diverse look at the community, examining the tragic murder of Newark transgender teen Gwen Araujo, and highlighting several local events, exhibits, and charitable fundraisers. And despite the ever-present financial hardships, Fudge has pledged his commitment to keeping Q-TV on the air in the Bay Area.

## Robert Jobe

Robert Jobe is a very busy man. The openly gay attorney is widely recognized as one of the nation's best immigration litigators, and he has argued cases at all levels of the federal court system, including the U.S. Supreme Court; testified in the U.S. House of Representatives; authored numerous articles; and received a variety of awards. Jobe's multicultural public interest law firm in San Francisco has successfully represented hundreds of clients seeking political asylum in the U.S. based on their sexual orientation, transgender identity, or HIV status, and even more significantly, has won decisions that have established several important principles of law that help to protect those persecuted by governments in their countries of origin.

## Carolyn Laub

Carolyn Laub was just 23 years old when she founded the Gay-Straight Alliance Network in 1998, which is now California's largest youth-led organization, empowering young people to fight homophobia and transphobia in schools and helping to create and/or organize over 340 gay-straight alliances in a movement that aims to build an open-minded generation of tomorrow.

Under Laub, the GSA Network continues to help schools start gay-straight alliances; publishes materials on fighting bigotry and hatred; and organizes and hosts a variety of youth gatherings, including the 7-year-old Overcoming Homophobia Meeting for Youth (OH MY!) in San Francisco.

co and the upcoming first-ever GSA Network LGBTQ and Straight Ally Youth conference in Fresno. The network also helped to rally several hundred LGBTQQI youth to lobby for a safer schools law, which after much struggle finally resulted in the passage of then-Assemblywoman Sheila Kuehl's AB537.

The openly queer Laub, now 28, is also known for her groundbreaking HIV education work among youth; she served on the board of Bay Positives for four years, and has been widely credited with introducing new strategies to addressing high-risk sex that may be based on gender stereotypes and ideologies that link social identities with sexual goals. Laub, still young, and "still going," said her grand marshal nomination is a nomination "for all the youth activists that make the movement and the parade exciting."

"I think young people are really changing this whole movement," said Laub. "They're leading the effort to make schools a safer place and in the process they're changing society."

## John Manzon-Santos

John Manzon-Santos, 37, the executive director at the Asian and Pacific Islander Wellness Center for the past six years, likes to create a balance in life. Which is why, when recalling his achievements as an activist, the work of which he is most proud combines LGBT community organizing with social/economic justice issues, including healthcare access, immigrant/refugee rights, youth empowerment, bilingual education, reproductive rights, and affirmative action.

At API Wellness, the nation's largest nonprofit committed to sexual health and HIV care and prevention in the API communities, Manzon-Santos has overseen staff and services expansion, but is happiest about the shift in focus "from pathology ... to a focus on whole people."

"We were founded as an HIV organization, in crisis, and what we've learned over time is that HIV brings people to us but it's about working with people in their entirety. That's why I love that 'wellness' is in the name."

The API Wellness Center now has 50 staff members trained in 18 different languages, and just opened an office in the East Bay last week (besides San Francisco, API Wellness also is funded to work in San Mateo County).

Taking his own advice, Manzon-Santos, after the death of his partner two years ago from AIDS, began training for Sydney's Gay Games 2002, bringing home two gold medals in figure skating.

On his grand marshal nomination, Manzon-Santos said he is "struck by the nominees."

"I feel very honored," he said, "to be in such great company."

## Vicki Marlene

Vicki Marlene started performing 50 years ago, and she hasn't stopped since, bringing in thousands of dollars for charity, and cultivating a large fan base

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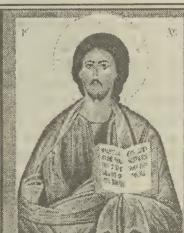
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## COMMUNITY NEWS

## Araujo case

◀ page 1

Nabors said the group privately described her as "hot," but remembered Cazares remarking that he had "never met a girl like her before."

During the ensuing weeks, he said Lida visited "the boys" at the Merel house on two more occasions before the murder on October 3 and 4, and became closer to them.

Nabors related that subsequently he had a conversation with Jose Merel a week or two prior to the murder in which Jose Merel said he had anal intercourse with Araujo.

During his testimony Nabors also said that Magidson had oral sex with Araujo.

But Nabors said that he had questions about Araujo's sexuality, and said he discussed his reservations with Cazares, who, Nabors said, talked to Magidson about them.

In his testimony, and in a letter he wrote from prison to his girlfriend, who is the mother of his child, Nabors related many of the gruesome details of the ill-fated house party on the night of October 3 at which Araujo was allegedly killed. He told a story of heavy drinking, drug use, violence and finally, in the early hours of the next day, murder. Nabors' letter was intercepted by law enforcement officers.

During the hearing, Nabors corroborated many of the statements made by Nicols Brown, the former girlfriend of Jose Merel's brother, Paul Merel, who testified earlier in the preliminary hearing.

Nabors said that very early in the morning of October 4, the group of

four friends became determined to find out if the girl they knew as Lida was a man or a woman.

Eventually the four decided that Araujo should go into the bathroom with Magidson to find out her sex.

"Why Mike?" asked defense attorney Richard Thorman during cross examination.

"Because he'd already slept with her," replied Nabors.

About 15 minutes later, according to Nabors, the group became impatient and Jose Merel went to the bathroom door and shouted, "You'd better fucking tell me something," Nabors testified, and then returned to the table and said, "I swear, if it's a fucking man I'm going to fucking kill him."

Brown then entered the bathroom, where Araujo was sitting on the sink, and reached up the denim miniskirt, past the two pairs of underpants Araujo was wearing and felt her genitals.

According to Nabors, Magidson yelled out to the others, "I can't fucking believe it. It's a man. It's a man."

Araujo then went out of the bathroom, all the while silent.

"Mike pulled her to the ground and pulled up the skirt," Nabors said, exposing Araujo's genitals.

"I can't be fucking gay! I can't be fucking gay!" exclaimed Jose Merel, according to Nabors' testimony.

Nabors said Magidson began to choke Araujo, but was stopped by Jose Merel's younger brother Emmanuel Merel, who had come out of his room.

Nabors said that Cazares then tried to stop Magidson.

"No! No! No! Dude, I swear I'll sock you if you don't let go," Cazares said, according to Nabors.

"Mike had Lida on the ground.

I saw him [Cazares] pulling at Mike's arm," Nabors testified. "And then I saw two slaps."

Through all of this, according to Nabors, Araujo had been silent and docile, only once protesting: "No, please don't. I have a family."

According to Nabors, Jose Merel then went into the kitchen and returned with a can, struck Araujo over the head with it, went back to the kitchen, got a "frying pan or a skillet" and hit her again as Araujo slumped to her knees.

Nabors testified that he left the house.

When he returned, Araujo was sitting on the couch and there was blood streaming down her face. He said he heard Jose Merel telling Araujo to "get off the couch" because he had to "clean the couch."

As Araujo was leaning against a wall, both Nabors and Cazares said, "Knock that bitch out," according to Nabors.

"I thought if she was unconscious that might bring an end to it," Nabors said.

Magidson punched Araujo in the head and as she slid down the wall, kneed her in the face.

"Mike used rope to tie Lida's ankles and wrists," Nabors said. "Lida was taken to the garage."

Nabors said he saw Magidson "twisting" a rope around Araujo's neck, and then made a twisting gesture with his hands, to demonstrate.

The group then drove Araujo's body to a remote location near Placerville and buried it in a shallow rocky grave.

At the hearing Nabors testified that the murder was about being deceived.

"Jose [Merel] couldn't believe that Araujo had done that to him," Nabors said. "I couldn't believe that someone could be that deceitful." ▼



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## Pride marshals

◀ previous page

and the next generation of drag queens in the process.

Openly transgender, Marlene, 68, works as a real female – not an impersonator – still doing her regular gig on Friday and Saturday nights at Aunt Charlie's Lounge on Turk Street. Her cast of six regulars puts together comedy and dancing numbers, and when there's time she likes to nurture the younger, aspiring performers.

"There's no friction between the drag and transgender communities," said Marlene. "I enjoy helping others."

Perhaps her best known help comes in the form of charitable fundraisers, to which she estimates she donates her performances at least once a month.

"Every time there's a benefit at

Aunt Charlie's, I'm there," she said. "I've raised money for PAWS [Pets Are Wonderful Support], and the AIDS and Breast Cancer Emergency Funds. It's hard to keep track of them all."

Her grand marshal nomination, Marlene said at first she was dismayed by the idea of having to report early to a Sunday parade the morning after a performance.

"But I'm excited about it," she said. "It's quite an honor. I called my family and told them. It's an honor just being a part of the final 10."

## Aleem Raja

Aleem Raja, 30, jokingly told the Bay Area Reporter that he doesn't need sleep. That should come in handy, considering his schedule.

The openly gay Muslim, who

page 16 ▶

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## LGBT antiwar efforts continue

by Zak Szymanski

**C**hanting "Bring the troops homo," and "We're here, we're queer, we're out against the war," dozens of people took part in the LGBT peace march through the Castro on Friday, February 21, and dozens more participated by honking their horns in approval or joining the demonstration for a few blocks along the route.

The march, organized to show a queer presence against the Bush administration's potential war against Iraq and to give LGBT people another option for demonstrating, started around 6 p.m. at Harvey Milk Plaza and ended up at the LGBT Community Center at 1800 Market Street. The crowd — which at one point swelled to about 70 people — carried puppets and signs with slogans such as, "Make Love (to me) Not War," and "Fairy Power Not Fire Power."

Protesters were escorted down Market Street by about six officers from the San Francisco Police Department, most of whom stayed on their motorcycles and remained on the opposite side of the street from the community center during the post-march rally; two weeks earlier, SFPD and Gay Shame protesters clashed at the center during a demonstration against Supervisor Gavin Newsom where police allegedly beat and arrested several participants. Friday night's protest, while deliberately more peaceful, was not without controversy; at one point a self-identified gay police officer confronted a gay protester whose po-



Rick Gerhardt

After a spirited march from the Castro, antiwar demonstrators stage a "die-in" at the LGBT Community Center.

litical statement included an anti-police stance.

"You're going to turn your back on me because I'm wearing this uniform?" the officer confronted the protester. "Don't judge me by what I'm wearing."

"I judge you by who you work for," the protester responded.

Having arrived at the community center, about 40 people stood to claim their building and make their voices heard.

"Here we are at the very same building that is supposed to be our building," announced one speaker at the event, "where people page 19 ►

## Leno, others introduce medical pot legislation

by Liz Highleyman

**A**ssemblyman Mark Leno (D-San Francisco) and state Senator Don Perata (D-Alameda) on February 20 announced a new effort to protect patients who use medical marijuana. The day before, a group of national lawmakers from California proposed legislation upholding states' rights to determine their own medical cannabis policy.

When the U.S. Supreme Court ruled in May 2001 that marijuana

had no accepted medical use and disallowed the medical necessity defense, Justice Clarence Thomas stated that while the court could interpret the law, only legislators could change it.

In the wake of the January 31 conviction of Ed Rosenthal in federal court on marijuana cultivation charges, and the revolt by repentant jury members who claim they were not allowed to hear all the evidence, California lawmakers have moved to do just that.

Leno and Perata co-authored a letter, signed by 48 colleagues, urging California Senators Dianne Feinstein (D) and Barbara Boxer (D) to support legislation that would allow states to regulate and oversee the use and cultivation of medical cannabis, allow patients to possess and consume the herb,

and allow deputized individuals to distribute it.

In addition, the letter asks Congress to amend the Controlled Substances Act to allow for a medical necessity defense for those convicted of cannabis-related offenses and to cut the budgets of federal departments that "harass, intimidate, and prosecute Californians and others who are attempting to alleviate suffering through the legal and appropriate use of medical cannabis."

"The federal government continues its assault on the will of the voters of California," said Leno, who appeared with Rosenthal at a press conference outside the San Francisco Federal Building. "We have casualties in the war the federal government is waging on the

page 19 ►



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Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams. These feelings tend to go away after taking the medication for a few weeks. Mild to moderate rash is another common side effect. A small number of patients have reported severe depression, strange thoughts, or angry behavior. There have been a few reports of suicide but SUSTIVA has not been established as the cause. SUSTIVA should not be taken with Hismanal® (astemizole), Propulsid® (cisapride), Versed® (midazolam), Halcion® (triazolam) or ergot derivatives. Tell your doctor about any medications or herbal products (particularly St. John's wort) that you are taking. Women should not become pregnant or breast-feed while taking SUSTIVA.

Please see important information about SUSTIVA on next page.



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## PATIENT INFORMATION

## SUSTIVA® (sus-TEE-vah)

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ALERT: Find out about medicines that should NOT be taken with SUSTIVA.

Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA". Read this information before you start taking SUSTIVA. Read it again each time you refill your prescription, in case there is any new information. This leaflet provides a summary about SUSTIVA and does not include everything there is to know about your medicine. This information is not meant to take the place of talking with your doctor.

What is SUSTIVA? SUSTIVA is a medicine used in combination with other medicines to help treat infection with Human Immunodeficiency Virus (HIV), the virus that causes AIDS (acquired immune deficiency syndrome). SUSTIVA is a type of anti-HIV drug called a "non-nucleoside reverse transcriptase inhibitor" (NNRTI).

SUSTIVA works by lowering the amount of HIV in the blood (viral load). SUSTIVA must be taken with other anti-HIV medicines. When taken with other anti-HIV medicines, SUSTIVA has been shown to reduce viral load and increase the number of CD4 cells, a type of immune cell in blood. SUSTIVA may not have these effects in every patient.

SUSTIVA does not cure HIV or AIDS. People taking SUSTIVA may still develop other infections and complications. Therefore, it is very important that you stay under the care of your doctor.

SUSTIVA has not been shown to reduce the risk of passing HIV to others. Therefore, continue to practice safe sex, and do not use or share dirty needles.

What are the possible side effects of SUSTIVA?

Serious psychiatric problems. A small number of patients experience severe depression, strange thoughts, or angry behavior while taking SUSTIVA. Some patients have thoughts of suicide and a few have actually committed suicide. These problems tend to occur more often in patients who have had mental illness. Contact your doctor right away if you think you are having these psychiatric symptoms, so your doctor can decide if you should continue to take SUSTIVA.

Common side effects. Many patients have dizziness, trouble sleeping, drowsiness, trouble concentrating, and/or unusual dreams during treatment with SUSTIVA. These side effects may be reduced if you take SUSTIVA at bedtime on an empty stomach. They also tend to go away after you have taken the medicine for a few weeks. If you have these common side effects, such as dizziness, it does not mean that you also have serious psychiatric problems. Tell your doctor right away if any of these side effects continue or if they bother you. It is possible that these symptoms may be more severe if SUSTIVA is used with alcohol or mood altering (street) drugs.

If you are dizzy, have trouble concentrating, or are drowsy, avoid activities that may be dangerous, such as driving or operating machinery.

Rash is common. Rashes usually go away without any change in treatment. In a small number of patients, rash may be serious. If you develop a rash, call your doctor right away. Rash may be a serious problem in some children. Tell your doctor's doctor right away if you notice any rash or other side effects while your child is taking SUSTIVA.

Other common side effects include tiredness, headache, nausea, vomiting, and diarrhea. Changes in body fat changes may rarely develop in some patients taking anti-HIV medicines. These changes may include an increased amount of fat in the upper back and neck ("buffalo hump"), in the breasts, and around the trunk. Loss of fat from the legs, arms, and face may also happen. The cause and long-term health effects of these fat changes are not known.

Tell your doctor or healthcare provider if you notice any side effects while taking SUSTIVA. Contact your doctor before stopping SUSTIVA because of side effects or for any other reason.

This is not a complete list of side effects possible with SUSTIVA. Ask your doctor or pharmacist for a more complete list of side effects of SUSTIVA and all the medicines you will take.

## Price dims glitter of T-20

by Bob Roehr

**A**IDS advocates are suffering from a case of sticker shock on the price for T-20 or Fuzeon - \$20,000 a year. The most expensive single AIDS drug currently has an annual list price of about \$8,000. The Food and Drug Administration should approve Fuzeon, the first in a class of entry inhibitors, by mid-March.

The official price in the U.S. has not been set, but on February 24, the pharmaceutical company Roche announced that it will charge 18,980 euros within the European Union for access to the drug under the special license sales program, prior to regulatory approval for sales.

With the exchange rate in effect at the time of the announcement, that translates to \$20,570 in the U.S. Roche said that was "indicative of eventual global commercial prices," though country-to-country retail prices may vary slightly.

None dispute the fact that the peptide is a complex drug, "10 times more complex to manufacture than the next most complex class of drug in the HIV arena, which is the protease inhibitors," Roche spokesman David Reddy told Reuters. And they conceded that the company had invested a substantial amount of money in developing it.

Bob Huff follows drug development for the Gay Men's Health Crisis in New York City. He thinks

that the company's claim of spending \$600 million in the drug's development is an honest one.

"The rare thing about T-20 is that its development costs have been fairly transparent" since it was essentially the sole drug for the small biotech company Trimeris. "I was actually surprised that they didn't claim a higher figure," Huff said.

afraid that most of the state programs will not be able to afford to add Fuzeon to their drug formularies. Many are already tightening or rolling back eligibility requirements and have waiting lists. He calls it "a triage decision" where putting one person with advanced disease on Fuzeon "will preclude two people from being on standard therapy."

Complicating the equation is

**"The issue isn't what they've spent, but rather what they will charge. It's as if we found out how to cure the disease but it costs \$10 million per person - a cruel joke."**

"No matter what their costs are, a price of \$20,000 is out of line," countered Martin Delaney with Project Inform in San Francisco. "The issue isn't what they've spent, but rather what they will charge. It may well turn out that this product cannot be made at a reasonable price. It's as if we found out how to cure the disease but it costs \$10 million per person - a cruel joke."

"They have indeed built another Concorde," added Delaney, referring to the glamorous but highly expensive supersonic passenger jet that was never a commercial success.

Bill Arnold, who lobbies for ADAP funding in Washington, is

whether very experienced patients who are on a six or seven drug salvage regimen that costs about \$25,000 could substitute Fuzeon for several of the presumably "failing" drugs. If that's the case, then the net increase in cost might be a more manageable \$5,10,000.

Arnold has "no idea what the right price is" for Fuzeon. But he worries that if Roche's business plan is off - if the price keeps people from using the drug and Roche does not make enough money - then the industry may turn away from developing AIDS drugs and put their efforts into products like Viagra. He called that "a failure for everyone." ▼

## How should I take SUSTIVA (efavirenz)?

## General Information

- You should take SUSTIVA on an empty stomach, preferably at bedtime.
- Swallow SUSTIVA with water.
- Taking SUSTIVA with food increases the amount of medicine in your body, which may increase the frequency of side effects.
- Taking SUSTIVA at bedtime may make some side effects less bothersome.
- SUSTIVA must be taken in combination with other anti-HIV medicines. If you take only SUSTIVA, the medicine may stop working.
- Do not miss a dose of SUSTIVA. If you forget to take SUSTIVA, take the missed dose right away, unless it is almost time for your next dose. Do not double the next dose. Carry on with your regular dosing schedule. If you need help in planning the best times to take your medicine, ask your doctor or pharmacist.
- Take the exact amount of SUSTIVA your doctor prescribes. Never change the dose on your own. Do not stop this medicine unless your doctor tells you to stop.
- If you believe you took more than the prescribed amount of SUSTIVA, contact your local Poison Control Center or emergency room right away.
- Tell your doctor if you start any new medicine or change how you take old ones. Your doses may need to be changed.

When you take SUSTIVA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to SUSTIVA and become harder to treat.

Your doctor may want to do blood tests to check for certain side effects while you take SUSTIVA.

- The dose of SUSTIVA tablets for adults is 600 mg (one tablet) once a day by mouth.

## Can children take SUSTIVA?

Yes, children who are able to swallow capsules can take SUSTIVA. Rash may be a serious problem in some children. Tell your child's doctor right away if you notice rash or any other side effects while your child is taking SUSTIVA. The dose of SUSTIVA for children may be lower than the dose for adults. Capsules containing lower doses of SUSTIVA are available. Your child's doctor will determine the right dose based on your child's weight.

## Who should not take SUSTIVA?

Do not take SUSTIVA if you are allergic to the active ingredient, efavirenz, or to any of the inactive ingredients. Your doctor and pharmacist have a list of the inactive ingredients.

## What should I avoid while taking SUSTIVA?

- Women taking SUSTIVA should not become pregnant. Serious birth defects have been seen in animals treated with SUSTIVA. It is not known whether this could happen in humans. Tell your doctor right away if you are pregnant. Also talk with your doctor if you want to become pregnant.
- Women should not rely only on hormone-based birth control, such as pills, injections, or implants, because SUSTIVA may make these contraceptives ineffective. Women must use a reliable form of barrier contraception, such as a condom or diaphragm, even if they also use other methods of birth control.
- Do not breast-feed if you are taking SUSTIVA. The Centers for Disease Control and Prevention recommend that women who do not breast-feed because they can pass the HIV virus through breast milk to the baby. Also, SUSTIVA may pass through breast milk and cause serious harm to the baby. Talk with your doctor if you are breast feeding. You may need to stop breast-feeding or use a different medicine.
- Taking SUSTIVA with alcohol or other medicines causing similar side effects as SUSTIVA, such as drowsiness, may increase those side effects.
- Do not take any other medicines without checking with your doctor. These medicines include prescription and non-prescription medicines and herbal products, especially St. John's wort.

## Before using SUSTIVA, tell your doctor if you

- have problems with your liver, or have hepatitis. Your doctor may want to do tests to check your liver while you take SUSTIVA.
- have ever had mental illness or are using drugs or alcohol.

## What important information should I know about taking other medicines with SUSTIVA (efavirenz)?

SUSTIVA may change the effect of other medicines, including ones for HIV, and cause serious side effects. Your doctor may change your other medicines or change their doses. Other medicines, including herbal products, may affect SUSTIVA. For this reason, it is very important to:

- Let all your doctors and pharmacists know that you take SUSTIVA.
- Tell your doctors and pharmacists about all medicines you take. This includes those you buy over-the-counter and herbal or natural remedies.

Bring all your prescription and non-prescription medicines as well as any herbal remedies that you are taking when you see a doctor, or make a list of their names, how much you take, and how often you take them. This will give your doctor a complete picture of the medicines you use. Then he or she can decide the best approach to your treatment.

Taking SUSTIVA with St. John's wort is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease SUSTIVA levels and lead to increased viral load and possible resistance to SUSTIVA or cross-resistance to other anti-HIV drugs.

## MEDICINES YOU SHOULD NOT TAKE WITH SUSTIVA

The following medicines may cause serious and life-threatening side effects when taken with SUSTIVA. You should not take any of these medicines while taking SUSTIVA\*:

- Hismanal® (astemizole)
- Propulsid® (cisapride)
- Versed® (midazolam)
- Halcion® (triazolam)
- Ergot medications (for example, Wigraine® and Cafergot®)

The following medicines may need to be replaced with another medicine when taken with SUSTIVA\*:

- Fortovase®; Invirase® (saquinavir)
- Biaxin® (clarithromycin)

The following medicines may need to have their dose changed when taken with SUSTIVA\*\*:

- Crixivan® (indinavir)
- Mycobutin® (rifabutin)
- Methadone

These are not all the medicines that may cause problems if you take SUSTIVA. Be sure to tell your doctor about all medicines that you take.

## General advice about SUSTIVA:

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. Do not use SUSTIVA for a condition for which it was not prescribed. Do not give SUSTIVA to other people, even if they have the same symptoms you have. It may harm them.

Keep SUSTIVA at room temperature (77°F) in the bottle given to you by your pharmacist. The temperature can range from 59° to 86°F.

Keep SUSTIVA out of the reach of children.

This leaflet summarizes the most important information about SUSTIVA. You can ask your pharmacist or doctor for the full prescribing information about SUSTIVA, or you can visit the SUSTIVA website at <http://www.sustiva.com> or call 1-800-426-7644.

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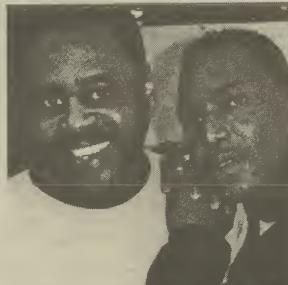


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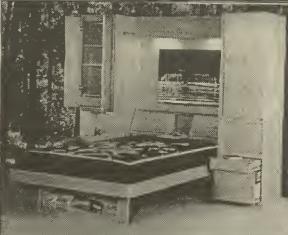
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## Memorial for Jeanette Gurevitch Saturday

by Cynthia Laird

**F**amily and friends of the late Jeanette Gurevitch have announced that a memorial service will be held Saturday, March 1 in San Francisco.

Ms. Gurevitch, a Bay Area psychotherapist and co-founder of the Rainbow Adult Community Housing organization in San

Francisco, died January 21 of cardiac arrest. She was 54.

RACH plans to develop a housing complex for LGBT seniors. Ms. Gurevitch and her partner, Marcy Adelman, started the organization in 1998.

Saturday's memorial will take place from 1-4 p.m. at the Merchants Exchange Building, 465 California Street, at Montgomery Street, in the Julia Morgan Room

on the 15th floor. There are parking garages nearby, and the building is four blocks from the Montgomery BART/Muni station.

RACH has set up a memorial fund in honor of Ms. Gurevitch. Tax-deductible contributions, which will be used to continue Ms. Gurevitch's work, can be sent to RACH, 870 Market Street, Suite 742, San Francisco, CA 94102. Please note "Jeanette Gurevitch Fund" on the memo line. ▶

## AIDS vaccine

◀ page 1

tailed analysis at the Keystone Symposia on HIV in late March.

"We need to investigate each one of those possibilities before we can say it is a racial difference," said Berman.

### Findings attacked

AIDS advocates instantly attacked the disparate announcements of the vaccine's effectiveness among racial groups, questioning the merits of the company's basing its analysis on a small group of people.

"The company is claiming that this vaccine works better in African Americans and other non-Hispanic racial subgroups based on a difference of five people," noted Martin Delaney, Project Inform's founding director.

"This is at best premature and irresponsible data reporting. It is highly misleading and disingenuous to communities who have a stake in these findings. It would do a great deal of harm to stir up hopes for selected groups over a vaccine that has been proven ineffective overall."

The Gay Men's Health Crisis in New York City also criticized VaxGen, saying the company had obfuscated its trial results.

"Subset analyses are problematic in the best of cases. With small numbers of African Americans and Asians in the trial and wide confidence intervals associated with the results, making any statements about efficacy in this subpopulation is grossly premature," said Gregg Gonsalves, director of treatment and prevention advocacy at GMHC.

While twice as many people received vaccine compared to placebo, Project Inform maintains the numbers are far too small to draw conclusions about the effectiveness of a vaccine among racial minorities. The agency found it suspicious that VaxGen's press release was missing the actual numbers of infection rates that were the basis of these claims.

When looking at the infection rate data, Project Inform said it was clear that there were a number

of other possible explanations for the difference between vaccinated and unvaccinated people in the subgroups. For example, the infection rate in non-whites who received the placebo was abnormally high (9.9 percent, compared to 5.8 percent among placebo recipients overall compared to the 5.4 percent in the white and Hispanic groups who received the placebo). The agency said this fluke in the infection rate alone could account for the supposed reduction in infections the company attributes to the vaccine.

Moreover, while the company emphasized in its statements to the press that the subgroup analysis was part of the statistical plan, it failed to point out that the study was neither designed nor powered to detect differences in the effectiveness of the vaccine between the subgroups.

"One of the worst possible outcomes of the press statements is that communities may galvanize to push for expedited studies of the failed vaccine products in racial minorities," noted Brenda Lein, director of Project Inform's information and advocacy department. "A thoughtful evaluation of possible confounders is critical to determine if the observations hold their weight when put under a microscope and truly examined. Out of respect for African Americans and other racial minorities in the United States, this type of examination should have been conducted before these data were reported."

Andre Robertson, director of prevention for the Black Coalition on AIDS, called the company's announcement "fishy." And he said the media reports surrounding the vaccine results calls into question how people would have reacted if the trial results had been reversed, with the vaccine being a failure in blacks but showing promising signs in whites.

"This just looks like, well, what happens to African Americans really doesn't count and the vaccine is not really viable until it works for white people," Robertson said.

Others are concerned that the company may be pushing ahead solely to protect VaxGen's bottom line and that in the end, the vaccine may not be effective in blacks

or Asians.

"There is no great merit to large scale testing of a failed product in African Americans. Racial minorities, and especially African Americans, have too often been victimized by substandard ethics in biomedical research," Delaney stated. "A great deal of time, money, and human effort have already been expended in the effort to find value in this vaccine, often contrary to the recommendations of government advisory panels and the scientific community. In the year 2003, the needs of a company to find a ray of hope in its product must not supersede the need for high quality scientific standards. African Americans and other minorities deserve better than this."

Finally, AIDS advocates argue that further evaluation and examination of the findings is critical to understanding what, if any, meaningful differences are observed between subgroups. In the meantime, they said the company's claims have confused and misled many people about the value of the observations presented.

The only conclusion that can concretely be drawn from the trial based on the data released to date is that the vaccine doesn't work, declared Project Inform.

"Essentially this is statistical jargon," remarked Lein, "that ultimately means we're very certain that we're really not sure."

As VaxGen nears completion of manufacturing plants in South San Francisco and South Korea, the company has stated it plans to continue to develop its vaccine and intends to bring it to market. A second trial of injection drug users in Thailand is nearing completion and VaxGen expects those results, to be announced this summer, will bolster its belief the vaccine is effective in some minorities.

"We intend to continue development of this vaccine through licensure, including additional studies as necessary, for use in groups in which the vaccine demonstrated a significant reduction in infection," said Lance Gordon, VaxGen's chief executive officer. "In parallel, we will continue our work on the vaccine to make it more broadly effective." ▶

"There is a queer Muslim community that is forming and it's wonderful to engage and learn and grow with other folks," he said, referencing his work with Trikone. "Right after September 11, it became obvious to us we needed to bring queer South Asians together, for fear that they might not be accessing the same services accessed by other South Asians, and by other queer people. It was great to have a place where people could build upon a foundation of trust and share their concerns."

Raja is a former staff attorney for the AIDS Legal Referral Panel, where he represented clients facing discrimination in housing. And through volunteer work coordinated by the Bar Association, he helps unaccompanied and undocumented

youth who arrive in the U.S., and was recently able to secure asylum for a young boy being detained by the government.

### Snatch

Snatch, fresh from winning the title of Empress XXXVIII last Saturday, is 32 years old. "But I feel 40," she joked, then added that she had just spent the entire past weekend in drag. "Girl, it's exhausting."

But it's a labor of love for Snatch, a San Francisco resident who moved here from Santa Rosa five years ago. While performing drag at Kimo's, Snatch was recruited into the Empress circle, and now as a title holder herself, sees her charitable duties as a privilege.

page 19 ▶

## Marcos Gabriel Calamanteo

Marcos Gabriel Calamanteo, 28, passed away on February 26, 2003. He is survived by his mother Evangelina, step-father, brothers, sisters, nieces, nephews, cousins, and a countless number of friends. He will be dearly missed by those who knew him. Marcos was a vital, memorable, and beautiful soul within the Latin and Gay communities. His loving generosity and kindness will be remembered forever. *Que Dios lo tenga en su Gloria.*

## R. Alan Ferguson

1942 — 2003



In the early morning hours of February 9th, Alan Ferguson departed our world and on Valentine's Day was interred among the ashes of his lover, mother and Doberman Pincer, Ginger. He leaves behind his brother Bill. And he also leaves behind an important page in the history annals of South of Market's bars.

In the late '60s, Alan left his native Indiana and headed west to California. Initially settling in Los Angeles, he later relocated to the Bay Area. His dream was to open a South of Market bar unlike any other, and in early 1978, with "Mr. Marcus" as a business partner, that dream became a reality when they opened the Arena Bar at the corner of 9th and Harrison — the present home of The Stud.

The Arena soon became the most successful SoMa bar of its day. Under the outstanding management of the late Terry Thompson, Steve Loignon and Billy Coates, and with some of the best bartenders and DJs around, the bar was packed every night of the week. The midnight feeding of goldfish to a tank full of Oscars became a nightly ritual and gathering point for many of the hottest men in San Francisco — the "A" crowd as they were then called.

With the success of the bar, Alan built a mountaintop home in Guerneville, and later, a condo on a hillside in Puerto Vallarta dubbed "Shangri-la" by his mother, the late Marie Fergus-

son. In 1980, Larry Powell came into Alan's life and became his life partner and soul mate. But with the increasing nightmare of AIDS ravishing bar clientele, and his own partner, Larry, taking ill, Alan sold the Arena in 1983 and its 5-year reign as "king" of SoMa bars ended — a position later assumed by the recently opened SF Eagle.

With his own positive HIV diagnosis, and Larry's worsening health, they sold the property in the Russian River and Mexico and relocated to Palm Springs hoping to benefit from a warmer climate. Unfortunately, this was not to be. In 1993, just one year after the death of his mother, Alan lost Larry to AIDS.

Following Larry's death, Alan led a very quiet life in Palm Springs. His 20-year battle with AIDS and cardiac disease ultimately and peacefully came to an end. Alan's physical presence may no longer be with us, but the legacy he left behind in San Francisco always will be. Rest in peace my friend.

## Mike "Michko" Muzny

Mike left us on Sunday, March 23 after succumbing to a long battle with AIDS. He was born in Prague, Oklahoma, moved to San Francisco where he and his dog Buddy made many friends who will remember his generous and carefree spirit. He is survived by his parents Billie and Don, of San Antonio, Texas, and his sister of Washington, D.C.

Family and friends wish to thank the wonderful and compassionate nursing staff at Laguna Honda hospital for the excellent care he received during his illness, as well as PAWS. He will be greatly missed by his friends and family.

"Many people will walk in and out of your life, but only true friends will leave footprints in your heart." — E. Roosevelt.

## Les Punch

Lester Punch died January 24 in his San Francisco apartment after heart failure at the age of 46. He had recently



been released from the hospital following surgery. Les brought loving humor and gentleness everywhere he went, from growing up in Louisiana and Mississippi to traveling the world as a Naval journalist, to living in San Francisco the past 12 years.

Les was a native of New Orleans, the son of Lester Joseph and Roma Faye (Nobles). After attending Northwestern State University in Louisiana, he served 10 years in the Navy. As a Navy journalist, he was stationed throughout the U.S., Italy, and Iceland, as well as on ships at sea. His military honors included winning the Thomas Jefferson Journalistic Prize. After leaving the military, he became a librarian in Purvis, Mississippi, and then moved to San Francisco, where he blossomed in new areas, becoming active with 18th Street Services and in the 12-step community, and working as a legal secretary and eventually at Pacific Bell. In recent years, he was disabled by a variety of conditions, including hepatitis, but his spirit and love persisted.

He is missed dearly by family and friends. A memorial celebration will be held March 4 (Mardi Gras) at 7 p.m. at 667 Haight St. For more information, call John at 864-8451.

## Richard M. Smiley

Richard died December 9, 2002 after a painful struggle with cancer. Though he grew up in suburban Long Island, he was born, on March 4, 1950, in Manhattan where his parents had gone to attend the opening of *All About Eve*. After graduating from Hewlett High in 1968, he moved with his family to Miami Beach. He graduated from Florida Atlantic University in 1972, and went to work for Bell South communications where his resonant voice, quick wit, and boundless devotion to others' needs made him a star customer service representative.

On a visit to SF in the early '80s he fell in love with the city and with a man, and secured a transfer to Pacific Bell, where he worked until his final illness.

The man quickly disappeared (along with most of Richard's things), but his love for his adopted home never faded.

He is survived by brothers Alan and Donald of Florida, feline companions Mr. Butch and Elsa, and countless friends who will never forget, along with so much else, his warm heart, generous hospitality, and earthy humor.

## Stan Throneberry

A former Bay Area resident, and graduate of Stanford University. Born in Nashville, Tennessee, on May 17, 1936, and died in Santa Ana, California, on February 20, 2003.

A lifelong theatre buff, appeared in countless musicals, including *Hello Dolly!, Fiddler on the Roof, Man of La Mancha, Gigi, Peter Pan, and The Most Happy Fella.*

Stan will be greatly missed by his dear friend Ray Workman of San Francisco. Services at Waverly Church in Santa Ana on Sunday, March 2 at 1 p.m. Arrangements at Fairhaven Memorial Park in Santa Ana. Questions to Ray Workman at 415-972-3694.

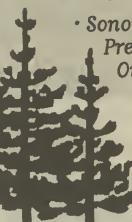


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# Outfield

by Jim Provenzano

**R**ichard Greenberg is once again suffering from a case of perfect timing.

Before his play, *Take Me Out* — about a gay baseball player's coming out — premiered in London, former professional baseball player Billy Bean came out, providing Greenberg with inspiration for another layer to what he always wanted to do, write a play about baseball.

Around the time of *Take Me Out*'s U.S. premiere at Manhattan's Public Theatre, the brouhaha surrounding *Out* magazine editor Brendan Lemon's alleged pro baseball boyfriend made headlines even without a name. Mike Piazza's subsequent coming out — as heterosexual — furthered the media flurry.

Last week, former Dodger Sandy Koufax, now in his 70s, issued a blistering statement, cutting himself off from the Dodgers, as they are owned by Rupert Murdoch, publisher of the *New York Post*. Two months ago, the paper's gossip column hinted about a biography of a former baseball player being gay, and that the author had allegedly made a deal to keep the player's sexuality out of the book. Koufax's biography, written by Jane Leavy, had been recently published by HarperCollins, also owned by Murdoch's NewsCorp.

The New York *Daily News* stated that Koufax was the player mentioned in the blind item. The *Post* then apologized, but the *Daily News* didn't, providing more speculation about the subject, and some free related publicity for Greenberg's play.

While Bean, umpire Dave Palone, and the late Glenn Burke remain the only real baseball names to have come out (but after retiring), a variety of fiction books take on the theme, including *The Dreyfuss Affair*, *Changing Pitches*, and *Out at the Old Ball Game*.

*Take Me Out's* script will be published by Faber & Faber in March, adding to the literary genre. Yet, while rumors persist about other players, none have yet to come out while playing.

I talked with Greenberg on the phone only days before the Broadway premiere of *Take Me Out*. A.C.T.'s San Francisco production of another of Greenberg's acclaimed plays, *The Dazzle*, runs through March 16 (see Arts Section, page 30).

Q: *Take Me Out* has received quite a bit of attention in the gay community, particularly for the extensive locker room scenes and nudity. I had a similar experience, but on a lesser scale, in the stage adaptation of *PINs*. But we decided not to have so much nudity. One penis, and they don't hear the lines.

Richard Greenberg: But if there are six, they listen (laughs).

Q: There was a lot of speculation on some Web sites about where the best seats were for seeing the

guys' bodies.

That's why I never read reviews or stuff online.

Q: But with the sensation of that, you hit on the aspect of why homophobia is still so prevalent in sports, that awkward situation perceived by homophobes, so why not show it onstage?

It's usually the first question. "What happens in the locker room if you know a guy is gay?" On the one hand, I think I can tell that the response to the nudity is exaggerated. There's enough during the course of the play that it becomes commonplace.

The most difficult thing to get out of stage nudity is an erotic one, unless you really work it somehow. But you can get other values. It becomes the sort of vernacular of the play, that there are naked guys walking around. In the context, it has varying meanings.

Q: The story continues with it.

[Director] Joe Mantello had this really good idea that worked in a couple of ways. When the first guy comes out and gets naked, and claims that now that Darren Lemming [the gay team member] is there, there's a kind of anxiety about it, but he doesn't do anything to cover himself. That happens early in the play. It's a very extended scene with the guy naked. By the time the other scenes come along, it's established. It's like, "Well, here they are."

Q: It's also about more than sexuality and coming out. You offer a love poem to baseball in the monologues, comparing democracy and baseball.

The whole point was to write a baseball play. I had to have an angle. I knew that I couldn't write *Pride of the Yankees*, or *Field of Dreams*. I couldn't get away with that, but I do have an obsession with baseball. When Billy Bean came out in 2000, and he said that the only way you could stay in the game and gay was to stay in, or if you were already a superstar. That gave me the germ of the play.

Q: Did you make many changes for *Take Me Out* from the Public [Theatre] version to the Broadway version?

I made a lot of changes. The third act has been somewhat restructured and re-written. It's still a three-act play, but it has one intermission. The first two acts probably seem closer to the original than the third act, but there are some natural cuts throughout. It's streamlined.

Q: Did you ever see that British rugby play, *The Changing Room*?

Yes! I did as a kid. That's why I'm so startled that people are talking about the nudity, because there was a lot more in *The Changing Room*.

Q: Was that an influence on creating *Take Me Out*?

Q: So you don't see a player wanting to be categorized as a gay athlete?



It's a hit: Daniel Sunjata plays Darren Lemming, a gay African American baseball player, in *Take Me Out*.

Not really, because I was only like 14 when I saw it. I only have a vague impression of it. It was very different, an exercise in naturalism. I loved that, the vividness of the production.

Q: The character of Darren Lemming seems idealistic compared to the negative reports that Billy Bean gave. A team sport seems to require conformity. It seems idealistic that Lemming expects that no one should be concerned.

I don't know if it's idealistic. He does know it. That's what the play challenges, his personal sense of acceptance that he carries with him, that because of Darren Lemming, everything will be fine. He starts out with a sort of beholden sense of self. He does go out thinking that because of him everything is gonna be fine. It's all worked, so why not this?

Q: But Brendan Lemon and his "mystery date" hadn't been an issue then?

No, I had written the play in 2000, and his stuff happened about a year later. It was really a stunning coincidence, but at the same time, I wondered, "Who is this guy?"

Q: There's a lot of speculation. The public, or some writers, seem fascinated by it.

You kind of wonder who this guy is, and how the hell they kept it so secret.

Q: And why is it such a big deal, when some other players seem to know who's gay?

There is that aspect of someone's life being made public, and the fan response, the press response.

Q: The feeding frenzy?

Yeah, I'd think these players want to concentrate. There are lots of reasons. Some players who are utterly fine with it and some aren't at all. I thought what was interesting was (NY Yankees pitcher) Mike Mussina's response, when asked how he would feel playing with a gay teammate, and he said, "Well, I might already have." I thought that was amazing, for someone like Mussina to say that, and he never says anything.

Q: So you don't see a player wanting to be categorized as a gay athlete?

*Take Me Out* is close to identity politics, or actually the classic theme of identity, but also the politics of it. The gay baseball player who comes out would be like Jackie Robinson. When he joined the Dodgers, there were scores of players in the Negro Leagues just waiting for that first brave man. ▼

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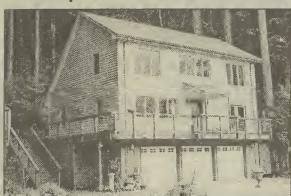


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## LEGAL NOTICES

## STATEMENT FILE 0264473-00

The following person(s) are doing business as Action Packed Studios, 64 Bonview Street, San Francisco, Ca. 94110-5105. This business is conducted by an individual signed David Brian Hempling. The registrant(s) commenced to transact business under the above listed fictitious business name or names on February 02, 2003. The statement was filed with the City and County of San Francisco, Ca. on 02/11/2003.

FEB. 20, 27, MAR. 6, 13, 20, 2003

## NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Applicant(s) is: Rabgotra Kuldip Singh. The applicants listed above are applying to the Department of Alcoholic Beverages Control at: 185 Berry Street, suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 3501 Mission Street San Francisco, Ca. 94110. Type of license Applied for:

41-ON-SALE BEER AND WINE EATING PLACE

FEB. 20, MAR. 6, 13, 2003

## STATEMENT FILE 0264752-00

The following person(s) are doing business as: Pronto Electric, 21 Flood Avenue, San Francisco, Ca. 94131. This business is conducted by an individual signed Marco Vinicio Moran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 12, 2001. The statement was filed with the City and County of San Francisco, Ca. on 02/24/2003.

## STATEMENT FILE 0264752-00

The following person(s) are doing business as: Judy's Cafe, 2269 Chestnut Street #248, San Francisco, Ca. 94123. This business is conducted by an individual signed Charles Bain. The registrant(s) commenced to transact business under the above listed fictitious business name or names on June 13, 2001. The statement was filed with the City and County of San Francisco, Ca. on 02/21/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264732-00

The following person(s) are doing business as: Pronto! Electric, 21 Flood Avenue, San Francisco, Ca. 94131. This business is conducted by an individual signed Marco Vinicio Moran. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 12, 2001. The statement was filed with the City and County of San Francisco, Ca. on 02/24/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264732-00

The following person(s) are doing business as: The Auditorium Liquor, 1561 Fillmore Street, San Francisco, Ca. 94115. This business is conducted by an individual signed Alex Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 02/21/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264829-00

The following person(s) are doing business as: The Auditorium Liquor, 1561 Fillmore Street, San Francisco, Ca. 94115. This business is conducted by an individual signed Alex Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 02/21/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264829-00

The following person(s) are doing business as: The Digital Edge, 100 First Street, San Francisco, Ca. 94105. This business is conducted by a limited liability company signed Joseph Burton- Authorized person. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 02/04/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264245-00

The following person(s) are doing business as: Close Encounters Research, 124 Duboce Avenue San Francisco, Ca. 94103. This business is conducted by an individual signed Jeff Freedman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 02/14/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264582-00

The following person(s) are doing business as: Close Encounters Research, 124 Duboce Avenue San Francisco, Ca. 94103. This business is conducted by an individual signed Jeff Freedman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 02/14/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264500-00

The following person(s) are doing business as: #1 Mattress Discounters, 1350 Van Ness Avenue, San Francisco, Ca. 94109. This business is conducted by an individual signed Joe Moran/ Facilities Manager. The registrant(s) commenced to transact business under the above listed fictitious business name or names on December 6, 2002. The statement was filed with the City and County of San Francisco, Ca. on 02/13/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264500-00

The following person(s) are doing business as: Q Beauty, 883 Geary Street, San Francisco, Ca. 94109. This business is conducted by an individual signed Kelly Le. The registrant(s) commenced to transact business under the above listed fictitious business name or names on March 23, 1998. The statement was filed with the City and County of San Francisco, Ca. on 02/19/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264658-00

The following person(s) are doing business as: Q Beauty, 883 Geary Street, San Francisco, Ca. 94109. This business is conducted by an individual signed Kelly Le. The registrant(s) commenced to transact business under the above listed fictitious business name or names on March 23, 1998. The statement was filed with the City and County of San Francisco, Ca. on 02/19/2003.

FEB. 27, MAR. 6, 13, 20, 2003

## STATEMENT FILE 0264658-00

The following person(s) are doing business as: Q Beauty, 883 Geary Street, San Francisco, Ca. 94109. This business is conducted by an individual signed Kelly Le. The registrant(s) commenced to transact business under the above listed fictitious business name or names on March 23, 1998. The statement was filed with the City and County of San Francisco, Ca. on 02/19/2003.

FEB. 27, MAR. 6, 13, 20, 2003

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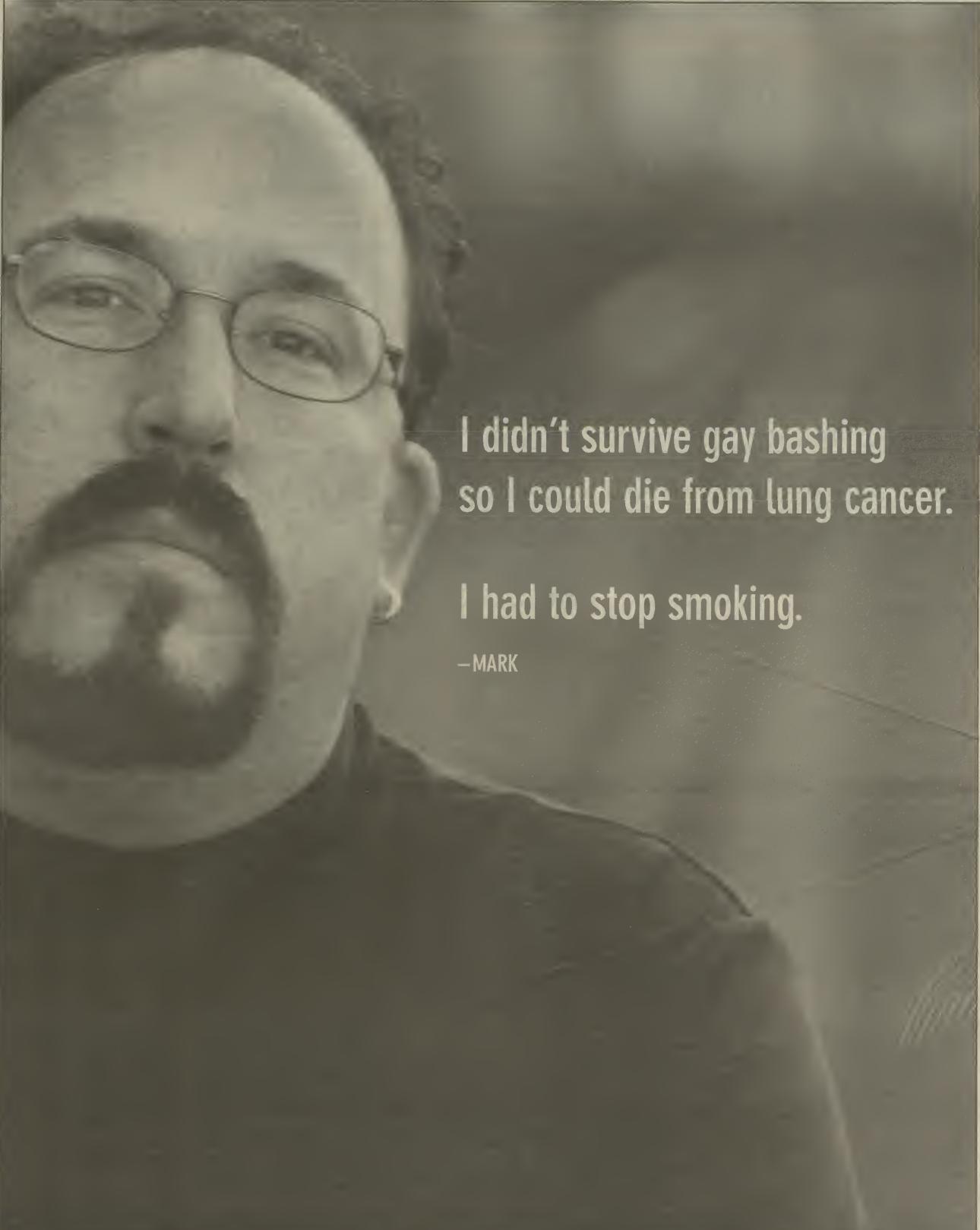
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Lillian Faderman's memoir of her early years, 'Naked in the Promised Land.'

page 38

**Tough but tender**  
Director Ron Shelton goes behind macho facades.

page 33



**Lost in the landscape**  
Gus Van Sant on his new buddy art-film, 'Gerry.'

page 33



# ARTS & ENTERTAINMENT

Vol. 33 • No. 9 • 27 February 2003

BAY AREA REPORTER

## Evidence of songs well heard

**Ned Rorem premiere, Harrison tribute highlight 'Other Minds' music fest**

by Jason Serinus



Composer Ned Rorem has been writing songs since the age of 14, thanks to his love of poetry.

**S**an Francisco's annual Other Minds Festival of New and Unusual Music never shies away from pulling out all the stops. This year's four days of concerts and conversation promise rewards as great as last year's premiere of Henry Brant's *Ice Fields*, which garnered the Pulitzer Prize for Music.

OM kicks off March 5 with the West Coast premiere of Ned Rorem's magnum opus song cycle, *Evidence of Things Not Seen*. A prelude to the composer's 80th birthday celebration in October, the evening begins with an intimate reception for Rorem, followed by a 7 p.m. conversation between Rorem and OM Artistic Director Charles Amirkhanian. An auction of featured composers'

scores includes Rorem's handwritten account of his marvelous one-page song, "I am Rose," to text by Gertrude Stein.

The three-part cycle of 36 songs for four singers and piano lasts over 90 minutes, and includes a number of bitter antiwar texts that reflect Rorem's lifelong commitment to pacifism. The singers are drawn from the San Francisco Opera Center, a training program celebrated for grooming many of the world's finest opera singers.

Former SF *Chronicle* critic Allan Ulrich originally suggested that OM mount the cycle, which Amirkhanian says spotlights Rorem's "early, understated and poignant style of writing." Rorem, who hates to fly, was persuaded to make the trip by his

friend of 61 years, fellow composer and pacifist Lou Harrison. Reached at his New York apartment, Rorem spoke with characteristic candor about the song cycle and the life of a composer.

"Whatever my reputation in music seems to be," the author of 16 books told the *BAR*, "it centers on vocal music more than other kinds, although I received the Pulitzer Prize in 1976 for my half-hour orchestral piece *Air Music*. I've been writing songs since the age of 14, not from any love of the voice, but for love of poetry; I wanted to connect my two loves, poetry and music, and I did it best without even knowing much about the human voice. In fact, very few composers can sing. Inside every compos-

page 29 ►

## Barry Humphries' problem child

**Un-p.c. Dame Edna Everage returns to San Francisco**

by Richard Dodds

**T**he author Graham Greene once inquired of Barry Humphries, "How is that woman you inhabit?" If that woman were anyone other than Dame Edna Everage, she would be nursing her wounds in a sensitivity class for having offended every Spanish-speaking person in the world.

"I think it's rather interesting that her pronouncements are taken seriously," Humphries said. "If you have to explain a joke, forget it."

However, the editors of *Vanity Fair* did feel the need to explain Dame Edna's joke, in one of her make-believe advice columns, which stirred up protests, boycotts, and a fair amount of rage. The joke had to do with the uses of Spanish as a second language.

"Who speaks [Spanish] that you are so desperate to talk to?" Edna asked her readers. "The help? Your leaf-blower?"

And, she went on, what is there to read in Spanish except *Don*

page 31 ►



Richard Dodds

# When the sheik hits the fans

## Rudolph Valentino on hand for Balboa Theatre's 77th birthday

by Roberto Friedman

The Balboa Theatre, that fine old cinema at 3630 Balboa St. in the Richmond District, celebrates its 77th birthday tonight (Thursday, February 27) by recreating a night at the movies in 1926. Headlining the bill is Hollywood heartthrob **Rudolph Valentino**'s last film, *The Son of the Sheik* (1926).



Rudy V. is so chic as a sheik.

Filmed on location in the Middle East (of Arizona), *Son of the Sheik* was the sequel to Valentino's success in *The Sheik* ('21). He plays a double role as the original desert leader and his son, who falls hopelessly in love with dancing girl **Vilma Bánky**. The film proved to be Valentino's biggest success, ironically coinciding with his sudden and untimely death.

All through his career, unscrupulous tabloids pumped up rumors of Rudy's effeminity and sexual preference (he was known to hang out at L.A.'s swank, gay Torch Club). One Chicago inker labeled him a "pink powder-puff." But, in fact, Valentino wed lesbian actress **Jean Acker** in 1919, and divorced her in '22. By then he had become the "love slave" of bisexual costume designer **Natacha Rambova**; they drove to Mexico to get married before his divorce was final, and he was promptly thrown in the clink on bigamy charges. Not an easy love life for a powder-puff.

Also on the program is *A Jitney Elopement*, a rarely-screened **Charlie Chaplin** featurette that was filmed in Golden Gate Park, at Ocean Beach, Cliff House and other Richmond locations. The 7:30 p.m. show will feature live musical accompaniment by **Nik Phelps** (Sprocket Ensemble) and **Mark Wyman**; vaudeville; animated short *Leap Year*, by SF-born and -raised cartoonist **Rube Goldberg**; newsreel *Valentino and His 88 American Beauties*; and a short comedy spoof, *The Sheik's*

### Physique.

Balboa owner **Gary Meyer** promises a '26 Dusenberg will be parked in front of the theater, weather permitting. The Art Deco Society members are coming in period drag. Memorabilia from '26 will be on display in the lobby, and **Suzanne "Kitten on the Keys" Ramsey** will preside at the piano. Info at [www.BalboaMovies.com](http://www.BalboaMovies.com).

### Living large (and hairy)

The last night of SF dance-club Palladium last weekend happened to coincide with the annual

**Sweat** night, the night-club component of the International Bear Rendez-Vous. The result was an unlikely mix of big, burly bears and slim, svelte gymbunnies that was described by one participant as "scary/funny."

When the bears hit the dance-floor, the gym gazelles hopped up on the stage, which remained pretty much of a bear-free zone, mostly because no one believed it could support that much weight.

Customized sweat-rags used to wipe ursine perspiration from prominent playbears were brashed, then thrown into the crowd, to be eagerly grabbed up by frenzied bear fans, and shunned by the gazelles. But the big night proved that gay men of all animal resemblances can romp and roll together.

### His fair laddy

Usually the lavender references in NBC's gay-com *Will & Grace* strike us as somewhat clever and apt, but last week's episode contained a real boner. The ep dealt with the results of a makeover of Karen's cousin Barry (**Dan Futterman**), who has realized he's gay. In a previous episode, Will and Jack got him to the gym, taught him how to dress, bought him all the recordings of *Gypsy*—you know, basic training. Last

### Out There



Courtesy NBC Studios

Jack and Will give Barry (Dan Futterman), center, gay lessons.

week, Barry went to his first posh gay affair.

Will told Grace that he felt like Henry Higgins in *My Fair Lady*, adding that Higgins and Pickering were gay. Grace challenged that. To prove his point, Will noted that Higgins and Pickering were two old "bachelors" who liked nothing better than dressing **Audrey Hepburn** in clothes designed by **Edith Head**.

Wrong, Mary! Hepburn's costumes in *My Fair Lady* were designed by a real-life queen, **Cecil Beaton**, who also did the sets, and who feuded with gay director **George Cukor** throughout the filming. Both Beaton and Cukor won Oscars for their work. How could the writers of *W&G* make such a mistake? Send them back to Show Queen 101!

### Grammy asses

CBS execs who fretted that last Sunday night's Grammy Awards might turn into an anti-war rally needn't have lost any sleep over it. One network suit even warned beforehand that microphones would be unplugged if talk turned political.

But most Grammy winners were too busy thanking their agents and their record companies to consider addressing the dire state of world affairs. Only Limp Bizkit's **Fred Durst** remarked, "I hope we're all in agreement [sic] that this war should go away as



Fierstein and Franklin at the Grammys: separated at birth?

soon as possible." Hardly fire-breathing rhetoric.

The endless award show's few highlights were all apolitical: **Harvey Fierstein** and **Aretha Franklin** in drag; **Kim Cattrall** calling the category of best male performance a subject "near and dear to my heart"; **Nelly** singing, "Ass bodacious!"; and fresh-faced folksinger **John Mayer**, whose body is a wonderland.

### His achy-breaky heart

Village Voice gossip queen **Michael Musto** reported last week that gay porn star **Jeff Stryker** has been spending time in the recording studio cutting a Country/Western album, and one of the songs on it is said to feature the rousing refrain, "I'm gonna pop you in the pooper!" Something tells us Stryker shouldn't hold his breath for next year's Country/Western Grammy. ▼

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## FILM

# From the stage to the Silver Screen

American Film Theatre series at the Castro

by Tavo Amador

In the early 1970s, Ely Landau, producer of the remarkable movie version of Eugene O'Neill's *Long Day's Journey Into Night* (1962), wanted to transfer other masterpieces of the stage to the screen, but in a cinematic, rather than filmed-play, manner. The commercial viability of his idea was considered doubtful, so traditional studio funding was minimal. He countered this by assembling extraordinary casts and good directors, getting them to work for a fraction of their normal fees. As a result, from 1973-1975, 14 plays were filmed and briefly shown in theaters, but failed to get widespread distribution. Nine of these, in crisp new prints, will be shown at the Castro Theatre from February 28-March 12, where they will be seen for the first time in three decades.

A handsome Alan Bates recreates his London stage success as *Butley* (1974), a sexually ambivalent schoolteacher. Simon Gray's dark comedy was helmed by Harold Pinter (his movie directing debut) and features Jessica Tandy (2/28 & 3/12). Glenda Jackson is ferocious and Susannah York is sweet and sexy as *The Maids* (1975), from Jean Genet's play about class warfare, incestuous sisters, and brutal murders, all based on an actual event in France. This powerful film was directed by Christopher Miles. Vivien Merchant (then Mrs. Harold Pinter) adds excellent support (3/1 & 12).

The appeal of O'Neill's boozy barroom melodrama, *The Iceman Cometh* (1973), has always escaped me, but this version, directed by John Frankenheimer and featuring an exceptional cast, is as fine as anyone is likely to see. Lee Marvin surprised critics with his corrosive Hickey, and Robert Ryan is haunting as Larry Slade, his last role. With Frederic March, a young Jeff Bridges, Bradford Dillman, and Moses Gunn (3/2). The tenseness of sibling rivalry in David Storey's *Celebration* (1974) was effectively captured by director Lindsay Anderson. It stars Alan Bates, Brian Cox, and Bill Owen as brothers proving it may be dangerous to go home again (3/3).



Alan Bates as sexually ambivalent Butley, in Simon Gray's dark comedy.

Courtesy of American Film Theatre

Maximilian Schell is *The Man in the Glass Booth* (1975), based on Robert Shaw's play dealing with a wealthy Jewish New Yorker accused of being a Nazi war criminal. Schell, who received an Oscar nomination for his performance, is gripping as he prepares an unexpected and disturbing defense. Directed by Arthur Hiller (3/4).

## Welcome home

Hailed by many as the best film ever made of a Pinter play, *The Homecoming* (1973) features Vivien Merchant, Cyril Cusak, and Ian Holm in a dark drama about a professor's return home after many years to introduce his wife to his father and siblings. England's Sir Peter Hall directed (3/5).

Bertolt Brecht's take on Italy's *Galileo* (1974), whose scientific experiments upset the Catholic Church in the 17th century, leading to charges of heresy, was directed by Joseph Losey. Israel's Topol (of *Fiddler on the Roof* fame) plays the title role. The great Margaret Leighton, John Gielgud, Edward Fox, Patrick Magee, Michael Gough, and Tim Conti provide stunning support (3/9).

John Osborne, the angriest of Britain's angry young men playwrights, found in *Luther* (1974), the tormented monk who triggered the Reformation, the perfect subject for his observations of society. Guy Green directed a splendid cast in this spirited and engrossing film. Stacy Keach is the obsessed and fearful German. Patrick Magee, Hugh Griffith, and Robert Stephens provide able help (3/10).

Katherine Hepburn, after winning Oscars for her mushy work in *Guess Who's Coming to Dinner* (1967) and campy self-parody in *The Lion in Winter* (1968), showed that her talent and sense of adventure had not, after all, deserted her in Edward Albee's *A Delicate Balance* (1973). She's married to Paul Scofield, and the bitter truth about their lives is exposed when friends and family stretch the limits of hospitality. The splendid Lee Remick and Joseph Cotten match the two leads. Tony Richardson directed, smashingly (3/11).

Info: (415) 621-6120, or [www.castrotheatre.com](http://www.castrotheatre.com)



Katherine Hepburn and Paul Scofield in Albee's *A Delicate Balance*.

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# A too-well-mannered 'Jenufa'

Live at Covent Garden, captured on CD

by Tim Pfaff

Erato's new recording of Janáček's *Jenufa* is "live" everywhere but where it counts most: the pit. The recording comes from a series of Covent Garden performances from October 10-18, 2001. Production photographs in the libretto give you that wish-I'd-been-there feeling. Then there's the occasional stage noise and audience cough to remind you that this is a happening thing. But, despite some wonderful, idiomatic singing, that unmistakable Janáček idiom is in short supply in the bland, one-size-fits-all conducting of Bernard

Haitink, and the performance feels like a studio effort. It's beautiful in a tidy way, but doesn't really add up to much.

That's a bigger statement than it may sound. Given the cast and other resources that are squandered in the process, it's artistically negligent. The contender *Jenufa* on CD define stiff competition. Still, I can't imagine taking this too-well-behaved account of the Brno version of Janáček's first great opera off the shelf often.

Worse, this grave under-realization of this particular opera — whose tale of the savage consequences (for everyone) of religious intolerance, and of the healing powers of forgiveness and the deep difficulty of accepting love, goes directly to the heart — seems nearly criminal in the post-9/11 world. What this performance offers is skillful execution without catharsis.

I wouldn't argue if Haitink were given the Nobel Peace Prize for keeping one of the world's great opera companies from destroying itself prior to its recent remodel (resurrection is closer to the truth). He just shouldn't have been given this production. He brings to it his usual sound musicality, clarity of conception, remarkable sense of orchestral and pit-stage balances, and undeniable skill at eliciting teamwork. Sadly, he also supplies his characteristic leaden tempos, rhythmic rigidity, bland sonorities, sodden

dramatic sense, and, fatally, his personal emotional reticence.

If it weren't for his cast's superb diction, you wouldn't know, on sound alone, that this is a Czech opera. This is unacceptable for an opera by a composer who, like the greatest of the breed, can conjure a world — a complete sonic and dramatic environment — from the first measure. Predictably, the preludes that open each act suffer the most, lacking the sinister buoyancy other conductors have found in them, and beaten into foursquare submission by Haitink's baton.

Similarly, you're unlikely to hear the Act I ensemble rendered with greater discipline, but the conflict that drives it is underplayed. And so it goes.

#### Peak experience

Nothing I say is going to deter any Janáček lover from buying this set, nor should it. Probably no one who heard her Káťa Kabanová at the War Memorial last fall needs to be told that Karita Mattila is now at the peak of her considerable powers and, indisputably, a Janáček singer of the front rank. Here she does everything Haitink doesn't impede in one of opera's most sympathetic roles. Similarly, Anja Silja's legendary portrayal of her stepmother, The Kostelníčka (the titular character in the story from which Janáček took his opera), warrants preservation. And the



Karita Mattila is at the peak of her powers in a musically rigid production.

rest of the cast responds with uniformly fine singing, including the best I've heard from Jerry Hadley (Laca) ever.

It's unlikely that another human could be a more ideal *Jenufa* than Gabriela Beňačková in her prime, when the Czech soprano boasted one of the most glorious voices around and a personality tailor-made to play this fundamentally simple but deeply sympathetic character.

Mattila is her true and rightful heir to the Janáček repertoire, both as voice and artist, and her performance here is glorious and, to the extent allowed, from the heart. But there's a holding back in the portrayal I've never heard from this fearless singer before, and it's of the kind you hear only from singers who don't know what's going on "down there" in the pit. Her vocal wings are clipped, which takes its toll on her

dramatic performance. You just know there's more, and I suspect it's there in all its glory in the Met broadcast. If you can lay your hands on a tape of that, probably you betta off.

The half-century that has passed since Silja was the Babe of Bayreuth is audible. What's amazing, really, is the dead-on accuracy she brings to the punishing (in every sense) part of The Kostelníčka. I have no doubt that this fiercely concentrated artist, who has never given less than all on-stage, is the day's leading Kostelníčka. It's merely too bad there's not a video. On CD at least, the role remains indisputably Leonie Rysanek's.

There's polite (British, you know) applause, at the end of each act. That's about right. Dumbstruck awe, particularly today, would seem the more hoped-for response. ▼

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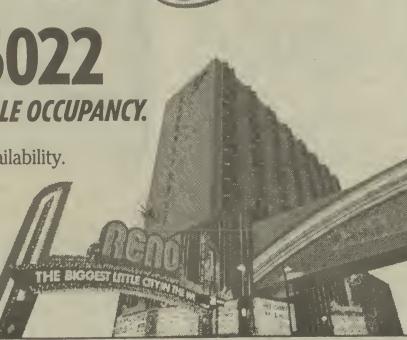
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## MUSIC

# A wealth of 'Other Minds'

## Exciting new music for thirsty ears

by Jason Serinus

**P**ercussion sensation Evelyn Glennie headlines San Francisco's Other Minds Festival concert on Thursday night, March 6. The first musician to successfully sustain a full-time solo percussion career, Glennie's 12 solo CDs, 17 collaborative discs, two Grammys, and a Classic CD award have helped generate over 100 performances a year.

Glennie goes to great lengths to explain that what is central to her life is not her profound deafness, but rather her love of music. At OM, that love will be channeled into 5-octave marimba and snare drum, as Glennie plays music of seven composers of her own choosing.

According to OM Artistic Director Charles Amirkhanian, Glennie has revealed that if she had to take one instrument to a desert island, it would be the snare drum. It's thus no surprise that she finds herself drawn to the darkly sensational, anything but sedate music of Mark-Anthony Turnage.

On her most recent recording, a disc of four Turnage premieres, Glennie joins Peter Erskine for Turnage's Double Percussion Concerto, *Fractured Lines*. What a clatter these forces create! Many of Glennie's OM performances will involve music of far greater delicacy.

Also appearing Thursday is Amy X Neuburg. "She has a phenomenal voice, a huge range, and the stage presence of a diva," says Amirkhanian. An ultimate performance artist/composer, Neuburg has been known to put herself in the guise of a homeless person and/or someone who is drugged out to get her point across.

March 7 brings the San Francisco Premiere of Daniel Lentz's *Café Desire*. This spectacular electronic/virtual cantata transforms the stage into a Paris Café setting. Featuring the Phoenix Bach Choir, plus a host of Conservatory students playing rubbed wineglasses, soloists include pianist Sarah Cahill, female baritone Linda Childs, and male soprano Britt Quentin. "It's a whole genderbender thing," says Amirkhanian.

"When he opens his mouth, you look at her, and when she opens her mouth, you look at him."

Friday also features gay New Zealander Jack Body, whom Cahill terms "the kind of composer about whom other composers say, 'You really should know his music. It's great.'" Cahill plays Body's *Sarajevo*, whose driving second movement "Totentanz" communicates "the fury that drives men to war." Balance arrives with Body's satirical variations on *Three Sentimental Songs*, which Amirkhanian terms "hilariously funny."

Finally, Saturday night brings a somewhat ambient note, as Hearts of Space founder Stephen Hill introduces the works of Stephen Scott and ECM recording artist Stephen Micus. Scott's piece for soprano and piano promises visual thrills, as lipstick-size cameras positioned within the piano project hands strumming the piano's strings on a huge screen. ▼

Other Minds info: (415) 273-1659, or [www.otherminds.org](http://www.otherminds.org).

## Ned Rorem

◀ Arts cover

er lies a singer trying to get out. Maybe if they could sing, they wouldn't be composers."

"For ages, I had been wanting to write a kind of art of the song, and put everything I knew about song into a cycle," said Rorem. "The texts cover my own personal obsessions, including with first-class literature. At least I hope so, because whatever my music may be worth, I think my choice of texts is pretty good."

Rorem's texts are by Roethke, Auden, Walt Whitman, Wordsworth, Elisabeth and Robert Browning, Paul Goodman ("a poet I come back to over and over again"), Edna St. Vincent Millay, William Penn, Stephen Crane, Langston Hughes, Julian Greene, Colette, Baudelaire, Robert Frost, Rudyard Kipling, Mark Doughty, and Paul Monette.

The work, admirably recorded by the New York Festival of Song forces that commissioned it (New World Records), is divided into three sections, Beginnings, Middles, and Endings; each of them ends with a hymn. The first two are by Thomas Ken, and the last is by William Penn.

Rorem's lover of 33 years died four years ago. In 1997, as his health was declining, Rorem began work on the cycle.

"I'm proud of the piece," he confessed. "I wouldn't call it a gay piece — I don't know what gay music means, especially in music that doesn't contain words — but some of the songs, particularly one called 'Faith,' on Mark Dougherty's poem about his lover dying of AIDS, and a similar situation by Paul Monette when he himself is dying of AIDS, certainly speak to the gay experience."

Rorem is gratified by the reception accorded his cycle. He's especially thrilled by budget label Naxos' new series of Rorem recordings. The first, showcasing Rorem accompanying soprano Carole Farley in 35 of his songs, has just been followed by *End of Summer*, with the Fibonacci Se-



Rorem speaks to the gay experience.

quence performing three of his chamberworks. Due for Rorem's birthday is a José Serebrier/Bournemouth disc of Rorem's three symphonies, two recorded for the first time. Rorem also praises Susan Graham's exquisite renditions of his songs (Erato), pianist Gary Graffman's version of the Left Hand Concerto (New World Records), a choral CD, *Air Music*, which also contains his Piano Concerto and *Eagles* (Albany), and the Emerson String Quartet's version of his String Quartet No. 4 (DG).

Addressing his decision to follow the path of tonal lyricism while others were writing dense, contrapuntal scores, Rorem said, "An awful lot of tonal composers got on that bandwagon and started writing music that I don't think they believed in. I was just too lazy, so my music in the '60s was sort of taboo amongst the intelligentsia. On the other hand, it was much easier to play, so I got more performances."

"I suppose if my music weren't appreciated, in the sense of my being commissioned to write

music, I might have thrown in the sponge a long time ago, but right now, in my ripe old age, I feel appreciated that it gets played, not an awful lot by orchestras, but a lot by singers. It's never enough; no composer will tell you that he or she gets enough."

"The only thing good about being 80 is to get performances to show that my life has some sort of meaning. I think I deserve the attention. There's not that much fuss, but there is fuss, and that's why I've been living for all these years. Appreciation is more important than anything else."

At the conclusion of our conversation, I asked if Rorem would consider entering another relationship.

"Oh yes," he replied, "definitely. Talk to Lou and have him line up prospects for me when I'm out there. You do the same."

No one knew that, 36 hours later, Harrison would be dead. In Lou's honor, the evening concludes with a special tribute, his two-minute song for soloist and dual pianists drawn from *II Solomon I:26*: "Now I grieve for thee my brother Jonathan/ Dear and delightful you were to me/ Your love was wonderful/ Surpassing the love of women."

The work will be sung first by Opera Center tenor Howard Meers, then the San Francisco Gay Men's Chorus, and finally the audience. Attendees are invited to practice the simple melody at [www.otherminds.org](http://www.otherminds.org). Festival Director Amirkhanian, who chose the work, says the piano accompaniment of Mark Morash and Jake Heggie will prove visually stunning because it requires the pianists to play cross-handed by interlocking arms at the elbow. "It looks like they're walking down the keyboard arm-in-arm," Amirkhanian, a longtime friend of the gay community, reports with glee. A perfect way to end an evening of music by two of America's gayest musical geniuses. ▼

The Other Minds Festival runs March 5-8 at the Palace of Fine Arts. Info: (415) 273-1659, or [www.otherminds.org](http://www.otherminds.org).



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# Guided by voices

## Playwright Richard Greenberg's theatrical variations

by Jim Provenzano

After an illustrious career of some 20 plays, playwright Richard Greenberg has reason for celebration. Currently, his work is being staged on two coasts, and in London.

*The Dazzle*, while a theatrical fantasy, is loosely based on the strange lives of the Collyer brothers, two reclusive Harlem society residents whose bodies were discovered in 1947 in their Fifth Avenue mansion amid 136 tons of acquired junk.

Their story remains a bit of beguiling Manhattan folklore. A beautiful young socialite is drawn to one brother (an obsessive concert pianist), but admired and desired by the other (an admiral lawyer).

*The Dazzle* runs through March 16 at the Geary Theatre in SF. American Conservatory Theatre's staging, directed by Laird Williamson, stars ACT company members René Augesen, Steven Anthony Jones and Gregory Wallace.

In New York City, Greenberg's other hit, *Take Me Out*, about a gay baseball player, opens on Broadway after successful runs in London and at the Public Theatre.

Sir Ian McKellen will star in the London restaging of Greenberg's Tony Award-nominated adaptation of Strindberg's *Dance of Death*, which enjoyed a Broadway run.

The 44-year-old Long Island native credits a childhood production of *You're a Good Man, Charlie Brown* as sparking his love of theatre. His parents' comment about his adolescent packrat habits led to a comment about his room "looking like the Collyer brothers." Collyer Brothers' Syndrome has even been categorized as the psychological disorder of compulsively hoarding objects.

The former Harvard literature doctorate and one-time Yale drama student has accumulated honors, including LA Drama Critics' Circle Award, Pulitzer Prize finalist, and PEN/Laura Pels Award.

In 1996, director David Warren suggested that Greenberg write a play for actors Reg Rogers and Peter Freschette, who were

then starring in Warren's production of *Holiday*. Greenberg was touched by the two actors' dual performance.

"I called David back, and said, 'What about the Collyer brothers?' not knowing very much about them, just a few stray facts and anecdotes," said Greenberg. "He said it was a perfect idea, so I started soon after that."

*The Dazzle* premiered in 2002, after some workshop productions which starred Rogers and Freschette.

"That was great, because I could hear their voices," Greenberg said. "I always try to have a sort of Joan of Arc experience when I write. In the past, I've written plays where I thought of actors, but they've turned out to be miscast. That was not the case here. It was tremendously helpful."

### Worldly disarray

While *The Dazzle* is about real people, Greenberg mentioned the disclaimer that accompanies each production's program. Research revealed no surviving family or estate with whom to clear rights. Greenberg focused on the men's lives as a metaphor, not biography.

"They had started out worldly. That was what I ran with," he said. "They at one point functioned in the world. Their progress, or regression from that, to these hermetic creatures, was really interesting." More than interesting is the production's stage transformation, from an elegant parlor to a crowded pile of collected junk.

Despite being a lifelong New Yorker, Greenberg enjoys a home for his plays' development with visits to South Coast Rep in Southern California.

"I show up with a reading every year," he said. "They're very embracing. I have this weird affection for Orange County. If you're working on a play, it has a lack of intensity that I find comforting. Everything else glides away from your list of concerns."

Greenberg contrasts such placid writing time with the joy of working with out actors like Sir Ian McKellen, who acts in both stage classics and fantasy films.

"It's perfect, though," Greenberg said, "because he's this very sweet-natured bad boy. He's teasing

and wicked in a way, but really a nice man. That surprised me, because from my parochial American background, I didn't expect English actors to have this verve. He's tremendously approachable. It was amazing to watch him work, being inventive and daring all the time."

While McKellen enjoys combining activism with acting, for Greenberg, being a gay playwright doesn't necessitate gay themes.

"It depends what piques my interest, enough to merit a play," he said. "I don't calculate it. It's

whatever the character is. Writing about a baseball player was enormously transgressive for me. But I realized that writing is all about that. All you ever do is write about what you don't know, or who you aren't. That's the whole point, to go outside the lines of yourself."

On March 5, *Out with ACT* offers the latest in their ongoing series of gay community-focused events: the 8 p.m. performance of *The Dazzle*, and a complimentary post-performance reception, where patrons can meet the actors and design team. ▼



Greenberg goes outside the lines.

# Eminent eccentrics

## 'The Dazzle' doesn't quite, at the Geary

by Richard Dodds

Imagine ingesting a hallucinogen that makes a leaf seem worthy of hours of study, or a loose thread an object of intense fascination. Such psychedelic drugs, of course, do exist, and the above or similar activities have been part of many a trip. But now imagine that these enhanced powers of observation never went away, and while to outside observers your life has turned into a nightmare, you can't see beyond your wondrous visions.

Such was the condition of Langley Collyer, at least as realized by playwright Richard Greenberg in *The Dazzle*, ACT's current offering at the Geary Theatre. "My brother makes an epic of a mole-cule," rues Homer Collyer.

Though their legend has faded, the Collyer brothers were once famous for their hermetic, pack-rat existence in a mansion choking on everything from 14 grand pianos to the chassis of a Model-T Ford to decades of old newspapers. It took police weeks to find the body of Langley amid the Collyers' collected detritus.

But Greenberg warns in a program note that *"The Dazzle"* is based on the lives of the Collyer brothers, about whom I know almost nothing." Instead, he has imagined their world at several



ACT actors Gregory Wallace and Steven Anthony Jones in *The Dazzle*.

critical junctures, a wordy exercise that is intriguing only slightly more than it is not.

Much of the pleasure in director Laird Williamson's production comes from Gregory Wallace's fine-tuned performance as Langley. Creating a gentle genius, Wallace draws us into Langley's extraordinary world with graceful empathy.

In the first act, the Collyers seem like benign eccentrics as they entertain a socialite with bohemian aspirations. Though there are times when the dialogue loses its grip, the play is at its best before intermission. The second act, set many years later, lacks the focus of the first, and the return of the socialite feels like a forced plot device. Nor do the performers seem particularly comfortable at suggesting old age.

But Rene Augesen is fine in the first act as the flighty, flirty Millie. Steven Anthony Jones

struggles to create an aristocratic Homer Collyer, who dedicates his life to taking care of his brother, but flashes of the gruff African dictator he played earlier this season in Tom Stoppard's *Night and Day* continue to emerge.

*The Dazzle* is meant more as a case study of emerging madness than as a historical document. But Greenberg doesn't provide much insight into the whys of the Collyers' choices, and as he admits the facts don't much matter to him, we can't enjoy the play for its information. The most interesting aspect of ACT's production of *The Dazzle* is the article in the program that tells you more about the Collyers in one page than the play does in two hours. ▼

*The Dazzle* will run through March 16 at the Geary Theatre. Tickets are \$15-\$61. Call 749-2228.

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# Living in a black-and-white world

by Victoria A. Brownworth

**O**n February 15, over 30 million people marched throughout cities in the US and Europe in protest against the impending American invasion of Iraq. The protests, held on the most notoriously slow news day of the week, received desultory US media attention in keeping with TV news' current pro-war slant. A third of the population of Rome, one of Europe's most apathetic capitals, turned out in protest — somewhat of an indicator of how vehement European opposition to the war is. That, too, received scant attention.

On February 19, George Bush was asked in one of his nearly-daily pro-war press availabilities what he thought of the protests. With characteristic smirk, he dismissed the millions of protesters as ignorant of the facts about Saddam Hussein. Not since Richard Nixon has an American President been so churlish to the press — and on live TV — and so dismissive of the American people (not to mention other world leaders and some fairly significant religious figures, like the Pope and the Archbishop of Canterbury).

The only good to come of the warmongering by Bush and Co. is that Ann Coulter, the insufferable conservative diva cloned for every newscast, is now officially debunked. Her most recent book, *Slander*, detailed the Leftizing of the American media. (In what parallel universe?) In our lifetime, which dates back to Vietnam-era pre-Watergate, we have not seen such skewing of the news to embrace a political perspective, in this case one that has not only accepted war on Iraq as a foregone conclusion, but has promoted it as if it were a February-sweeps miniseries. Coulter is right: the media can indeed promulgate a political perspective, excluding any alternative viewpoint. Where she is dead wrong is in her theory that it's all liberal, all the time. Tom Brokaw now sounds like a

fill-in for Ari Fleischer, and Dan Rather, while interviewing our troops in Kuwait, sounded like Mrs. Miniver.

## Pink poses

All of which makes the drubbing Tony Blair gets from British TV all the more poignant and frustrating. Even Oscar-winning actress Glenda Jackson, a Member of Parliament since she gave up acting over a decade ago, was seen dissing Blair on the telly last weekend. One interviewer queried Blair on whether the reason he was in bed with George Bush was because

they were both Christians. He asked if the two prayed together. In the notoriously godless England, it was the throwing of a gauntlet. A pissed-off and squirmy Blair insisted they did not pray together, which just made him look worse than he did on the front page of the Valentine's Day issue of the *Daily Mirror*, Britain's largest-circulation newspaper. Encircled in a heart (the page was printed in pink) were Blair and Bush in a passionate kiss. The headline, in 80-point type, read, "Make Love, Not War." It was so English, so queer, and, coming from the nation's most conservative newspaper (equivalent to, say, the *New York Post*), so telling, that it only served to further decimate Blair in the polls, where he is running at 33% approval, according to BBC Worldnews, making him the most unpopular Prime Minister in recorded history.

We feel a tad sorry for Tony, getting in bed with the Texan (we understand why he got in bed with Clinton; he's sexy, and everybody else was doing it). But we wish American TV used the kind of in-your-face reporting that is needed to keep this war from happening. Whatever happened to the home of the brave? Has every reporter in America been pussy-

whipped by Bush? The faux Prez on *The West Wing* gets harder questions than Bush gets. Can't TV reporters pretend Bush is Clinton, and ream him out accordingly? Blair is getting it without benefit of lube. We'd like to see Bush get the same treatment, since he's the warmonger. Perhaps if Americans saw Bush equivocating daily (because, unlike Blair, who has taken a moral stand on Iraq, Bush has no stance other than getting oil and clearing Daddy's name), they might just try and stop the war. Just maybe. Because, folks, plastic sheeting and duct tape really won't solve anything.

## Back to black

February is Black History Month. Did we see the Prez doing anything related to race on the news? No. TV's main contribution to race relations during Black History Month has been equally abysmal, relegated to an all-out, all-network bashing of Michael Jackson. We find it difficult to believe that since our last discourse on the flaying of Jackson by ABC, four other networks have followed suit. Fox set up the new Jerry Springer, Maury Povich, with Jackson's parents and brother Jermaine. *Dateline* sent Josh Mankiewicz to do a hatchet job on Jackson far worse than any of his plastic surgeries. In-between, MTV reran the ABC documentary on successive nights, and tabloid TV hasn't let a day pass without a Jackson story on CBS and NBC.

Like most non-aliens, we find Jackson a little creepy. But we find the wretched excess of attention to his plastic surgeries, children

and possible pedophilia both racist and homophobic. Any reporter or network claiming their flaying of Jackson is anything else has more of a truth problem than Jackson. Without the race and queer quotients, there would be no story. We aren't, for example, being inundated with tales of Cher's reinvention of her body, though she, too, claims to have had no plastic surgery. (If that's true, how come she used to look like Cher, and now she looks like Barbara Eden?)

TV must stop making excuses for racism and homophobia. Plus, this is the kind of "reporting" that puts all queers in jeopardy, as TV continues to equate queers with pedophiles. And do we really need more racism on network TV, which has yet to integrate blacks into the majority of its programming? Enough.

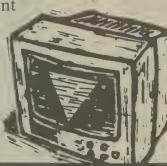
Enough, too, of reality shows. In times of war, escapism hits its apex, which is the only possible explanation for the spate of insipid reality shows for sweeps month. We are now in the final week of the two-week live reality show, *I'm a Celebrity, Get Me Out of Here*, on ABC. This is a new low for both ABC and Reality TV, and we defy anyone to claim a single one of the 10 contestants as a true celebrity. (Downtown Julie Brown and Robin Leach? Alana Stewart and Stuttering John Melendez, sidekick to Howard Stern? We think not.) The most laughable element of the show is that CBS sued ABC, claiming it "stole" their *Survivor* theme. Please. *Survivor* has always been the best of the reality shows since *Real World* became surreal. CBS insulted itself with the suit, which was, as it should have been, tossed out.

The *Bachelorette* finally wrapped this week, with Trista choosing Ryan over Charlie. We lost \$50 and our integrity on that

one. And — big surprise here — Aaron and Helene from the last round of *The Bachelor* have split. Apparently, he wants to have his cake and eat it out, too. Folks, Armageddon is right around the corner, and we don't mean that bad Bruce Willis film. Reality TV is US troops invading Iraq and thousands of lives being lost. Do we really care how many times the hissing cockroaches bit the insides of Melissa Rivers' thighs during the endurance contest on *Out of Here*?

All this nonsense notwithstanding, there was a deliciously light note in a week marked by the storm of the new century and the realization that Bush is as megalomaniacal as Saddam Hussein. Oscar-winner Kevin Spacey wowed us on *The Tonight Show*. Spacey, one of those overachieving guys with talent, brains and good politics, was plugging his sharp new film about the death penalty, *The Life of David Gale*, and pitching the Old Vic Theatre in London, for which he has been raising funds and where he becomes artistic director in the spring.

Spacey did a few impressions (anyone who's seen him host *Saturday Night Live* can attest he's fantastic), including a dead-on Bill Clinton, with whom he had been traveling on a peace-and-welfare junket throughout Africa. Then Spacey read a few dirty limericks, pushing the envelope of network censorship just a tad. We loved his references to cock sucking, even if they were bleeped out. We especially liked that he had the nerve to make them, and that he inserted (no pun intended) Jay Leno's and David Letterman's names in the process. Maybe the rumors are true. Regardless, he's clever as hell. The show repeats in two weeks. Stay tuned and stay safe. ▼



## Lavender Tube

## Back to black

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Like most non-aliens, we find Jackson a little creepy. But we find the wretched excess of attention to his plastic surgeries, children

# Martians become Venutians

## A&E's gender switcheroo

by Robert Julian

**T**he Arts and Entertainment Network (A&E) takes on gender identity in *Role Reversal*, a two-hour special this Sunday that charts the unusual, month-long odyssey of four New Yorkers. Producer/director Maro Chermayeff gets four volunteers (two male, two female) to change their gender over a 30-day period. The transformation stops short of hormone injections and surgery, but the participants are asked to erase all the superficial aspects of their current gender identity and take on the characteristics of the opposite sex.

The four participants move into a Brooklyn Heights brownstone and begin intensive training with a host of professionals. Their advisors include specialists in movement, voice, linguistics, and psychology. With the help of their coaches, the subjects begin the arduous task of gender reassignment. The first few weeks are spent in training before they venture out into the world to experience, firsthand, how the other half lives.

Fortunately for the viewer, *Role Reversal* avoids the brain-dead buffoonery of situation comedies like *Bosom Buddies*. But there are a few hysterically funny moments.

When the men choose their fake breasts, the decision-making process surrounding cup-size could make anyone laugh out loud. And when they receive instructions on "fucking," the looks on the men's faces could easily have been stolen from *The Blair Witch Project*. But the women manage to trump the guys with the selection of their "soft packs." Stuffing their underwear with a penis and testicles made of soft rubber leads to inevitable questions about penis size as it relates to male identity and body image.

In matters of genitalia, the women have an easier time adjusting than the men. And in their sexual reassignment, the two women make a more convincing transformation. But the psychological impact of the changes extracts a heavy toll on all four participants. There are more than a few tense moments in the household as the participants react to each other and the stereotypes of gender that surface as a result of this temporary sexual reassignment.

The most interesting participant is Starla Muraszka, a 40-year-old female consultant for women's advocacy groups. Although her sexual orientation is not discussed, most viewers will assume she is a lesbian. Starla's transfor-



Ary Nunez becomes Julian.

mation, and the difficulties she encounters with this process, will linger in the mind of the viewer long after this television special ends. Could it be that Starla is a bit too comfortable as a man? And, if so, what does this portend?

*Role Reversal* is an informative and entertaining documentary that has the courage to ask the hard questions, and the wisdom to leave many of them unanswered. ▼

**Role Reversal** premieres on A&E (San Francisco cable channel 47) on Sunday, March 2 at 9 p.m.

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# When the going gets tough

Gus Van Sant gets going, in his experimental new film, 'Gerry'

by David Lamble

Two grown boys (actors and real-life best friends Matt Damon and Casey Affleck) take a long walk into the desert in *Gerry*. When the going gets tough and they get lost, all that lies between them and death are the clothes on their back and their odd, non-erotic but most definitely top/bottom relationship. As he's always done, with his really great work (*Mala Noche*, *Drugstore Cowboy*, *My Own Private Idaho* and *Good Will Hunting*), Gus Van Sant, America's most experimental, most European director, gets beneath the skin of two men. Without taking off their clothes, we get to see how they see each other, the ways in which they can be so close to each other without touching, and the fateful consequences when they finally do touch.

*Gerry* is one of those films that is already parting the sea of critics. Ebert and Roeper sort of liked it without really understanding it, and some will hate it. But for many, *Gerry* can be an exhilarating trip to the movies without the baggage of plot and chatter, or the



Matt Damon and Casey Affleck play friends who get hopelessly lost while taking a hike through the desert.

eye-candy of sex and violence, and without any form of redemption or handy moral lesson.

Dressed for an interview as if he himself had just come from a hike, Van Sant described the odd circumstances that made *Gerry* possible: a threatened actors' strike gave Damon and Affleck a

month off; a small wad of European film-money paid for a basic crew and gear; and then there was the joy of finding the right desert for the characters to get lost in. A vast national park in Northern Argentina was the first choice until it proved too cold; a Jordanian desert used in *Lawrence of*

*Arabia* seemed ideal until post-9/11 fears made it seem a bit too hot; finally, the strike was called off, and cast and crew wound up shooting *Gerry* in Death Valley.

At times the film comes off as a Western shot through Eastern European eyes. Harris Savides (Van Sant's cinematographer for *Findin' Forrester*) uses so many long shots that you almost expect to see Duke Wayne pop up on camera in the midst of Monument Valley. Besides hinting that these guys are lost even before they realize it, the long shots emotionally prepare us for the fact that Damon and Affleck's characters can expect no outside help. We never hear their names: Van Sant explains that "*Gerry*" is some kind of personal code for fuckup in the same way that the Sinatra Rat Pack used slang like "Clyde."

At first the boys prove resourceful: when Affleck gets stranded on top of a small sum-

mit, Damon talks him down in a scene that is laced with droll humor. Later, the stakes are raised, and the outcome proves even more ambiguous than the fate of River Phoenix's narcolepsy-afflicted street hustler in *My Own Private Idaho*.

## Trial and error

Ultimately, like his \$25 million replication of Hitchcock's script and shot list for *Psycho*, and his cheap 3-minute-diary short films (one, featuring streetboy Mike Parker, would kickstart the creation of Phoenix's *Idaho* character), Van Sant's *Gerry* is an experiment. During one intense five-minute tracking shot, we see Damon and Affleck jogging through the desert alongside each other as if they were a single two-headed creature.

Towards the end of our conversation, I gently kidded Van Sant about his reluctance to film explicit sex scenes. In his defense, he noted he was fired from directing the once-planned Oliver Stone production on the life and death of Harvey Milk, fired for wanting to inject a much more carnal side to the relationship between Harvey and his lover Scott Smith. "In our script, they didn't kiss until Page 75," he said.

Van Sant also admitted to much admiring the very sexy work of Larry Clark in films like *Bully*. "I like what he does with his characters and nudity. I would probably like to do that. I'm just always embarrassed to ask my male actors to take their shirts off. I'm more Calvinist, or something like that."

Ironically, he made his first feature by taking a big gamble telling a story involving a sexually explosive situation. One day in 1977, a fellow filmmaker handed

page 38 ►

# Tough guys can dance

Director Ron Shelton on macho men

by David Lamble

A over-the-hill boxer learns that his friend and sparring partner is a "fag" as the two are riding through the desert on their way to the biggest fight of their lives, against each other; a minor-league pitcher stops being a "wild thing" once he straps on women's underwear; and a rookie cop learns the wrong way to be a man from his veteran partner as their city goes up in flames. In *Play It to the Bone*, *Bull Durham* and *Dark Blue*, director/writer Ron Shelton has displayed a knack for making tough guys dance, for holding a mirror up to the vulnerable underbelly of the macho man.

"I always have guys in their underwear," Shelton chuckles as he leans back in his chair on the 11th floor of a Nob Hill hotel, which has a view of life a few galaxies removed from the South Central LA depicted in *Dark Blue*. His latest film is a seamy, steamy tale of

rogue cops on the eve of the Rodney King verdict, scripted by the writer (David Ayer, based on a story by James Ellroy) who crafted last year's Best Male Oscar role (*Training Day*) for Denzel Washington.

Shelton, who cut his teeth on the script for *Under Fire*, a 1983 war drama that had Nick Nolte, Gene Hackman and Ed Harris scrambling for cover through the jungles of Central America, says the opportunity afforded him by *Under Fire*'s director Roger Spottiswoode to shoot second-unit footage gave him the skills he's used in *Dark Blue* to depict LA as a Third World volcano ready to erupt. Shelton is especially proud of his extension of the original video footage of the cops beating Rodney King to recreate the wild car-chase that preceded King's brutal arrest.

Shelton, who took a stab at playing pro baseball in the '70s, has a talent for making the inside game entertaining to the casual moviegoer. "That's the trick in a

sports movie or a cop movie: you have to get the people who hate baseball, hate golf, hate basketball, hate cops and hate cop movies, and you have to bring them in without alienating all the people who love baseball, love golf, love

page 38 ►



Ron Shelton (right) coaches Kurt Russell while filming *Deep Blue*.

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# Judges set for Mr. San Francisco Leather

by Mister Marcus

The chairman of the Mr. San Francisco Leather 2003 committee, Jerry Roberts, announced the names of the judges for the Mr. San Francisco Leather 2003 contest taking place at the Eagle Tavern on Saturday, March 8. A wide spectrum of community people will choose the next man to represent our City at International Mr. Leather 2003 in Chicago on Memorial Day weekend 2003. They are: Jim Maher, First Officer of the Phoenix Uniform Club; Ren Phoenix-Davis, female leather activist and promoter of the Leather Dyke titles; Peter Jackson, the outgoing Mr. SF Leather 2002; Teddy Witherington, SF Pride Parade honcho; Dennis Silva, former Emperor of South Bay (Long Beach) and Phoenix Uniform Club member and ICF's Man of the Year 2002; International Mr. Leather 2002 Stephen Weber; and an alternate judge (in the event of a tie).

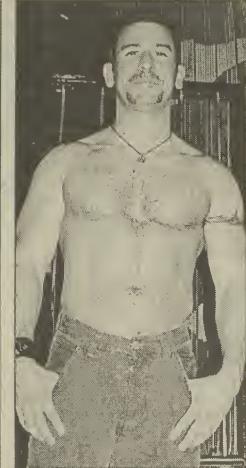
In addition to the votes of the judges, the audience will, for the first time, be afforded the opportunity to vote for their favorite contestant. The total votes from the audience will count as a percentage of the total voting with the judges.

The leather community's preeminent master of ceremonies, Frank Nowicki, will be the master of ceremonies. There is no admittance fee for this one, but the Boys of San Francisco will host the beer/soda bust at the contest.

## Leather

### The Coronation

It has been a very long time since I really enjoyed attending a royal coronation. The one held at the Gift Center Pavilion this past Saturday night, February 22 was brief in comparison to most — only six hours long! It was a barrage of feathers, rhinestones, crowns, tiaras, costumes and lots



Tony Wakim won the June 2004 spot on the SoMa Bare Chest Calendar at the contest at the Powerhouse last Thursday, Feb. 20. Mr. July 2004 will be chosen this Thursday night, Feb. 27.

and lots of leather. Presentations of the anniversaries of past emperors and empresses were very impressive, and the array of male dancers was like an overdose of candy. Mama's Family occupied one whole section of the venue, and the upper balconies were ringed with enthusiastic spectators.

The contenders for the throne each had to make a grand entrance number, and they were all impressive. The out-of-town courts were abundant and mostly tied into the "Carnival in Rio" theme. Emperor Berlin and Empress Barbie looked regal at every costume change.

The moment of truth arrived at almost midnight. Biff Wilson commanded the elevator from the fourth floor where the aspirants waited to be called. The elevator was encased in carnival col-

ors and when it stopped on the first floor, Snatch and Michael Parsons were escorted to the dais to the cheering of their supporters. The Imperial Family was on stage and the crowns, scepters, capes and regalia of office were bestowed on them.

The parties raged into the night as celebrants flocked to the bars afterward to continue the partying. At Daddy's Bar, Snatch and Michael were greeted by an enthusiastic crowd and the sounds of rejoicing resounded throughout Castro Canyon throughout the night.

### Calendar a go-go

The 2004 SoMa Bare Chest Calendar contests reached the half-way mark on Thursday, February 20th when six dudes (Ciro Damicis, Jay Nickell, Nick Palozzo, Joe Pesse, Jens Schleuter and Tony Wakim) faced judges Julian Marshburn, Glennon Sutter, James Scott Geras and Ray Tilton

next page ▶



Mister Marcus celebrated his 30th anniversary as the first-ever Emperor of San Francisco at the Imperial Coronation last Saturday, Feb. 22.

## EVENTURES IN LEATHER

### Thursday, February 27

Mr. July 2004 on the SoMa Bare Chest Calendar will be chosen tonight, 2130 at the Powerhouse. Glennon Sutter will MC the event.

Leather Buddies congregate at 933 Harrison. Doors open from 2100 to 2300 and you know the rules. For more info: 977-HEAD.

### Weekend, February 28-March 2

Four leather titles will be awarded at the South Plains Leather Weekend in Dallas. Mr. and Ms. South Plains Leather 2003 and International Master and Slave. It will be hopping! I'll be there judging so you'll get the results first here.

### Saturday, March 1

Mr. Sisters (of P.I.) Leather contest at the Gauntlet II in Los Angeles tonight. In Seattle, The Hun holds an art show of old and new works at a private residence. For info: [www.vince@leathercop.com](http://www.vince@leathercop.com).

Russian River Eagle celebrates its third Anniversary tonight with pins, customer appreciation, buffet, door prizes and Soaring Eagle Awards.

### Sunday, March 2

Mr. Hayes Valley Leather Mike Dumont hosts with Michael (Grrrl) Schaefer, a military uniform auction and social with Lenny Broberg auctioning off "mystery models" and entertainment galore to benefit AEF from 1800 to 2200. Also 3rd Annual Mardi Gras party at the Edge.

### Wednesday, March 5

"Get Jazzy for Chicago" beer/soda bust at the Edge produced by Werner Tillinger and featuring the Mr. SF Leather 2003 contestants. An evening of light-hearted fun hosted by outgoing Mr. Edge, Scott Brogan, 1900-2200. Only \$7.

Boy Bus Buddies at 933 Harrison. Doors 2100-2300. For more info: 777-HEAD.

### Thursday, March 6

Mr. September 2004 will be chosen tonight when judges Tim Ault, Scott Brogan, James Scott Geras and Vern Stewart will put the contestants through the paces.

### Friday, March 7

Meet and Greet the judges and contestants for the Mr. SF Leather 2003 contest tonight at 2000. Who will represent us in Chicago?

### Saturday, March 8

25th annual Mr. San Francisco Leather contest at 2000 in the Eagle Tavern patio. Judges in place, contestants ready. Beer/soda bust by the Boys of SF. Don't miss this one!

In San Diego, Mr. San Diego Leather 2003 will be chosen tonight in that city. Thanks Tom, for a good year with the title.

In Los Angeles, Mr. Ashram West Leather contest at the Faultline Bar. Winner goes on to compete at Mr. LA Leather on March 29.

## PORN

# Elixir of lust

by John F. Karr

You'd think that porn based on an opera, especially one as sunny as Donizetti's *L'Elisir d'Amore*, might have a charming soundtrack. But, no, director Lucas Kazan's otherwise diverting *Elisir* is a musical calamity. At times, its palm-court trio provides the sort of melodrama that accompanied silent movies. But all too repetitively it hammers a theme that shrieks like the *Psycho* shower scene. My advice: Since the small amount of Italian dialogue is translated in subtitles, turn the sound off.

The tranquilizing strains of Richard Strauss' *On the Shores of Sorrento* would have been the perfect aural elixir for this movie, shot in golden tones and languid mood in dusky Tuscany. Turning away from the athletic but wooden couplings of Eastern European porn, and especially from the assault that is so determined a part of American lust, in which aggression is frequently a mistaken substitute for enthusiasm, Kazan elicits a more reflective enactment of passion. That's a refreshing change, and seems distinctly Mediterranean in its dilatory exchange of sizzle for simper. But it makes Kazan's inappropriate musical support of his players even more of a major failure. The quality of the boys themselves overrides such concerns, however, for they are *nolto dolce*, and their cocks are most impressively *grande*. (Do all Italians' cocks curve so enthrallingly and sharply upward, like the classic pipe of Pan?)

Kazan does an all-male riff on the opera. Nemorino is too shy to profess his love for Aldo, though



Rafael Carreras (left) and Antonio Marquez in *Spanish Uprising*.

Studio 2000 International

not too shy to visit a sex club for relief. There isn't an equivalent scene in the opera, but I'm sure Donizetti would have written one if he'd had a hunk like box-cover beauty Vilem Cage. He's the possessor of a many-splendored thing, which is shaved to the bone and used to throw a steely fuck. When Nemorino gets cruised, we come to understand his shyness has no base in either the startling length of his cock, or the dexterity with which he wields its many inches before he yields his pretty bum.

Unsatisfied, he imagines his amorous making it with a buddy in a sunny garden romp that turns rewardingly rough. Ultimately, his courage bolstered by the elixir that we know is only wine, he finds that Aldo's just been waiting for him. Socko finale: bathed by romantic blue moonlight, their love is sweet, then hot, and their orgasms, like most in the movie, are the culmination of fucking, not JO after it. Despite its distracting soundtrack, this *L'Elisir d'Amore* has been fermented in a well of horniness. ([www.lukaskazan.com](http://www.lukaskazan.com); 800-733-3393)

#### Time warp

Since there isn't a war in *Spanish Uprising*, the title must refer to its cocks. They're even larger than the Italian cocks we've been seeing, and don't all curve up, perhaps due to the extra weight, but just so far forward, as breathlessly exemplified by star Rafael Carreras, that you can only assume the tip of his cock's in the next time zone.

*Spanish Uprising* is some sort

of ghost story. Two friends are stranded at an abandoned villa in the countryside when they run out of gas. Without explanation, *caballeros* in 19th-century costume materialize, and then, as if sensing their appeal might be out of joint, re-materialize in contemporary clothes to have hot sex with the motorists. Soon as the cum flies, though, it's poof, and they're gone.

Well, that's a convenient structure which permits its complementary stars to each be seen in several separate scenes (although unfortunately not together). Rafael Carreras is a star you should see in action: smoldering eyes, rock-star lips, taut torso, and a slightly arching cock that's a Spanish *Arc de Triomph*. He goes in for much torrid kissing and fondling, is an ardent rimmer, fucks with every nasty inch he's got, and gives orgasms of copious wonderment. The hottest thing I've seen in a while: after Carreras spurs all over the face and mouth of mega-hung Adrian Reyes, the hungry boy slides over his lips the full length of a cock covered in tool-drool.

Co-star Antonio Marquez is the opposite of Carreras: thickset and humpy, with a shorter but triple-wide ass-stretcher that, in the universal language of cock, would everywhere be called a wang. *Ay, carumba!* The stars are paired with partners of nearly equal beauty and skill, and though two scenes end somewhat abruptly, that leaves several whose torrid fucking and heaping helpings of boy-batter are mighty tasty. *Spanish Uprising* is director John Travis' sequel to last year's popular *Barcelona Unbound*, which it far exceeds as a fore-skinned phallic fiesta. ([www.studio2000video.com](http://www.studio2000video.com); 800-435-2445) ▼



Lucas Kazan Productions

Vilem Cage in *Elisir*: all male.

hold(s) of people who are suddenly plunged into notoriety? Consider the new Empress Snatch and her lover, Mr. Edge Leather 2003 Glenn Tanking.

#### Volunteers needed

In order to receive a grant from the Friends of the Academy from the annual Oscar benefit in March, Mike Romero of the AIDS Emergency Fund has issued a call for about 40 people to help at that auspicious event. Details are ob-

tainable if you call Mike at 749-0905 or email to: [michael@aef-sf.org](mailto:michael@aef-sf.org). You'll have a wonderful time at this event.

Many more fun events are headed your way in the coming weeks, so rest up, gear up for the social whirl. I'll be in Dallas this weekend judging the Mr./Ms. South Plains Leather contests and will have the results for you next week. In the meantime, keep living, loving, laughing and fundraising. Just do it in leather! ▼

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## Mister Marcus

◀ previous page

onstage at the Powerhouse. A big enthusiastic and rowdy crowd was on hand for the shenanigans and raunchy laughter prevailed. When the judges' scores were counted, Tony Wakin was declared Mr. June 2004. Only two weeks before, his lover, Oscar Laines was named Mr. May 2004. Did you ever wonder what goes on in the house-

# OUT&ABOUT

## Calendare

by Mark Mardon

### Time and memory

In the synchronistic way of the world, just before I went to the Jon Sims Center for the Arts last Sunday to see the play *Things Unsaid* by emerging playwright Duy Nguyen, a friend asked if I knew of any movies with "time and memory" themes. She needed to write about one for a class. Now I would advise her to see Nguyen's play, in which those forces — the time and memory of a relationship — collide and intertwine with powerful effect. Time separates two gay lovers, and memory brings them back together. Time ages the lovers, and leaves one ill, the other a deserter. Memory revives the heartbreak of their separation, recalling one partner's failure of will; time allows him to finally become a hero.

Nguyen's skillfully crafted story, poignantly realized by a young, gifted cast directed by Paul Heller, takes an intimate look, back and forth through time, at lovers Dave and Victor and their extended Vietnamese American "family of choice." The main couple are seen in their youth, from the time of their first awkward encounter in a cafe, and in their older age, when Victor is facing the end of his life, hoping to make a graceful exit, when older Dave must decide whether he wants back in, or face the possibility he'll betray his lover once more.

Duy Nguyen plays the young Victor, and Viet Nguyen plays the older Victor, and they do an exquisite job of bringing out the nuances of their characters. I loved the contrasting energies, with the younger Victor bounding about energetically through life, reveling in his fun, sensuous relationship with young Dave (played with steamy sex appeal by Fred Chin), while older Victor, having had his love ultimately betrayed, and coming to terms with his cancer, must conserve his energy and emotions, focusing on maintaining his health and humor, struggling to get by with the help of a cane. Yet the older Victor's resentment of the younger Dave — older and younger versions of their characters encounter and interact on stage, with older selves talking with younger selves — leads to a smoldering anger always near the surface, ready to explode.

Older Dave, played to perfection by John Shin, comes to regret having left his dying partner, and can no longer live with the shame. In Shin's portrayal, the pain of regret is very real; we feel his agony, and side with Victor in his anger, wanting to make Dave feel sorry for what he did. Left to their own devices, the two might never resolve their split, but as part of an extended family, which includes another gay couple, a hapless young straight couple, a younger brother, and a hard-and-fast friend, the two are drawn back to the center, to the family's heart where they belong. ▶

Duy Nguyen's *Things Unsaid* plays March 1-2, 8 p.m., at the Jon Sims Center for the Arts, 1519 Mission St. Call 554-0402.



Things Unsaid



Rob Epstein and Jeffrey Friedman talk about their documentaries in Frameline's "Close-Up: Visionaries of Modern Cinema" at the Castro Theatre. See Thursday.

## Eri 28

### Q-Force @ The Center

"Q-Force Celebrates One Year of Service," a party for Q-Force, a social service organization for queer people ages 18-28, marking the first anniversary of its volunteer projects and social activities. Entertainment and thoughtful words by DJ Jamez (2202 Oxygen Bar), Matmos (Björk collaborators), and Benn Mendoza (Circo Zero), with special guest City Treasurer Susan Leal. Q-Force has carried out more than 30 projects, donating some 300+ hours of volunteer time to Bay Area nonprofits focusing on AIDS and cancer, the environment, hunger and homelessness, drug recovery, animal welfare, voter awareness, and LGBTQ community social and health needs. Free for those 28 and under; \$5-\$20 sliding over 28. 7-9:30pm. SF LGBT Community Center, 1800 Market St.

### SF Buffoons

@ Jon Sims Center  
AIRSpace Artist-in-Residence the SF Buffoons (*Speak the Devil*, Stage Fringe; *Exit Stage Left*, SF) perform "Divided We Fall," a tragicomic exploration of love and mayhem. The grotesque, the cruel, and the merely futile unite to stand against a growing despair. Complementing the commedia dell'arte high jinks is music composed and performed by Andrew Kushin and Scott Jacobson. Followed by a post-performance discussion between audience & artists. \$5-\$10 sliding (NOTAFL0F); 8pm. Jon Sims Center for the Arts, 1519 Mission St. (btwn 11th St. & S. Van Ness). Tix/Info: 554-0402; www.jonsimscr.org

### 'Cosmic Blood'

@ Bindlestiff Studio  
(a)eromestiza and Bindlestiff Studio in association with the Queer Cultural Center present "Cosmic Blood" by Gigi Otálvaro-Hormillosa, with live sound by melissa dougherty. Using soundscapes, drumming, text, movement, video and startling stage sets and costumes, Otálvaro-Hormillosa exposes subversive hybridity, sex-positivity, cosmic consciousness, community building, and the potential for world transformation. The show ex-

amines the *mestizaje* — mixed races and cultures — that resulted from the colonization of Latin America and the Philippines by Spain, and its present day implications. Plus guest performance of *Deliverance II* by Michelle Bolong. \$7-\$15 sliding. 8pm. 185 6th St. (at Howard). Tix/Info: 974-1167; devilbunny.org

### 'Laramie Project' @ City College

City College of SF's Theatre Arts Dept. presents Moisés Kaufman and the Tectonic Theatre Project's moving play *The Laramie Project*, a docudrama under the direction of John Wilk. On Oct. 7, 1998, a young gay man was discovered bound to a fence in the hills of Laramie, Wyoming, savagely beaten and left to die. Matthew Shepard's death became a national symbol of intolerance, but for the people of Laramie it was deeply personal; we hear their voices in this piece, using 28 actors to portray the 68 characters in the play. 8pm. Also March 1, 7 & 8; 2pm Sun., March 9. Diego Rivera Theatre, City College campus, 50 Phelan Ave.

### Dame Edna @ Curran Theatre

Best of Broadway presents "A Night with Dame Edna," created by Australian actor Barry Humphries. A national icon in her native land, as well as a housewife, talk-show host, adviser to British royalty and investigative journalist, guru and legend. She's the author of *Dame Edna's Coffee Table Book*, *Dame Edna's Bedside Companion*, and her autobiography, *My Gorgeous Life*. \$25-\$62. Fri & Sat at 8pm; Sat & Sun at 2pm. 445 Geary St. Tix: Ticketmaster, 512-7770; ticketmaster.com

### Kitka

@ Grace Cathedral  
The award-winning women's vocal ensemble Kitka performs songs from Russia, Bulgaria, Hungary, Romania, Ukraine, Macedonia, Kazakhstan, and Armenia. \$15-\$25. 7:30pm. 1100 California St. Info: 749-6355; gracet cathedral.org

### 'Marisol' @ Zellerbach Playhouse, UC Berkeley

UC Berkeley's Dept. of Theater, Dance, and Performance Studies presents José Rivera's apocalyptic urban fantasy, *Marisol*. The world is in chaos, with NYC falling into

fiery anarchy; the moon has disappeared, cows give salty milk, people are beaten for exceeding their credit-card limits, Nazi skinheads from Staten Island set homeless people on fire. To save the world, angels tear off their wings of peace and wield machine guns in revolt against their senile King. Marisol Perez, a young Puerto Rican woman from the Bronx, takes to the streets seeking truth, comradeship and hope. Directed by Peter Glazer. \$14 (\$8 students/seniors). 8pm. Also March 1, 7, 8, 14 & 15. 2pm March 2, 9, & 16. UC Berkeley Campus (on Spieker Plaza near corner of Bancroft & Dana). Info: 510-642-9925. Tix: TicketWeb at 1-866-468-3399 (toll free) or ticketweb.com.

### Pléthora @ The Marsh's Mock Cafe

Pléthora perform original sketch comedy, musical interludes, and a dash of stand-up. Featuring Claudia Barr, Paul Besmehn, Mary Ann Biewener, Chris Boudreau, Dana Cory, Laura Gottlieb, Robin Hathaway, Lara Kehoe, Cassie Powell, Reanne Roads, Alison Sacha Ross, Chris Sams, Joe Tally, and Ronn Vigh. Be prepared for a visit from Guy Uncle Ronn. Perhaps Young Nostradamus will come by to tell your fortune. If you're really lucky, Ruby from the White Trash Bistro may stop by. \$7. 8:30pm, followed by "Puppet Slam" with Lunatic Fan-



(a)eromestiza and the Queer Cultural Center present "Cosmic Blood" by Gigi Otálvaro-Hormillosa at Bindlestiff Studio. See Friday

tasticque at 10pm. 1074 Valencia Street. (btwn 22nd and Hill).

### Ploughound

#### @ Voodoo Lounge

Kick-ass homo power-punk-popsters Ploughound play an all-gay rock line-up, which also features local bands the Bobbleheads, Chi Chi Palace, and Translucent. \$6; 9pm. Voodoo Lounge, 2937 Mission St. Info: 285-3369; www.ploughound.com

## Sat. 1

### 'Glitter Ball' @ The Center

The Harvey Milk Institute presents: "The Glitter Ball," the gala season opener for HMI's "Art & Culture Series" (ACS) and spring semester of workshops, and a benefit for HMI's scholarship fund. Two sets of fun, sassy, twisted live performances (8pm & 10pm) hosted by Sister Sharin-Dipity and other Sisters of Perpetual Indulgence. Featur-

ing: Hot Pink Feathers (Brazilian dance meets burlesque); Miss Trannyshack 2002 Suppositori Spelling; Constance-Lee Cummings (stole the show at the "Celebutante Ball" with her performance of "Goldfinger"); OComedie darling Bridget Schwartz; The Tightee Whitezees; and world music by DJ PussPuss. Hors d'oeuvres, wine & cosmo bar, raffle. Other ACS events this spring include: "Shaping the Queer Artist: The Warhol Revolution" (Thursday, March 20); "Behind the Makeup: Princess Kennedy & Pepper Spray" (Friday, May 2); and "Tom Bianchi: On the Couch" photo discussion (Thursday,

May 1), \$10-\$50 sliding. 7pm-Midnight. SF LGBT Community Center, 1800 Market St. (at Octavia). Info: www.harveymilk.org

### Gay/Lesbian Sierrans

@ Marin Headlands  
"Marin Headlands Hike," an 8-mile adventure with Gay and Lesbian Sierrans, an activity section of the SF Bay Chapter of the Sierra Club. Bring lunch, liquids, good boots, and rain gear. Meet 9:30pm at El Cerrito Plaza BART to carpool, or 10am at the Tennessee Valley trailhead. Rain or heavily muddy conditions will cancel the hike. Call 510-558-9614 the morning of the hike if in doubt.]

**LGBT Family Day**  
@ Slide Ranch, Marin  
SPECTRUM, COLAGE, Our Family Coalition, and Alternative Families Institute present "LGBT Family Farm Day." Share in the joys of community as you explore an educational farm and wildlands with other families. Everyone welcome. Slide Ranch uses food to teach about sustainability and to demonstrate a vision of humans in balance with nature. Slide Ranch is nestled in the rugged coast on the ocean side (west) of Highway One, with an unobstructed view of the Pacific, 415-381-6155; www.slideranch.org.

### Marga Gomez @ Osher Marin JCC, San Rafael

Spectrum presents the Bay Area's favorite lesbian comedian, Marga Gomez. \$25 (includes a special post-show reception to meet Gomez and chance to win a raffle prize. 8pm. Info: Hannah at 415-457-1115, ext. 206.

**Bark for Art**  
@ Terra Mia Studios  
RocketDog Rescue presents their second annual "Bark for Art!" a fun fundraiser to help them care for rescued dogs throughout the year. Last year's event we raised over \$6,000 and enabled RocketDog to save the lives of over 180 dogs since then, and provide spay/neuter, and other medical costs as well as food, and other needs. Silent auction of gifts from the SF Tennis Club (lifetime membership), handblown glass vases, yoga classes, voice classes, hand woven cashmere scarves, pet portraits, and a photo sitting for you, your pet, or both. Food, music, and art. 6:30-10:30pm. 1314 Castro (at 24th St.). Info: Pali (415) 642-4786; www.rocketdogrescue.com



Ploughound plays the Voodoo Lounge. See Friday.



Brazilian dance meets burlesque cabaret when Hot Pink Feathers performs at the Harvey Milk Institute's "Glitter Ball" at The Center. Come see what HMI's "Art & Culture Series" holds in store for this spring. See Saturday.

#### 'Rock Out Against War'

Rock Out SF presents "Rock Out Against War." From 1-2pm, musicians and artists throughout the Bay Area will set up in outdoor locations such as rooftops, parks and sidewalks and perform simultaneously to protest the coming war on Iraq. It's up to the performers to divulge their locations. Info: 1-800-875-8884; [www.rockoutsf.org](http://www.rockoutsf.org)

#### '76 r.p.m.'

**@ Glama-Rama Salon**  
"76 Revolutions Per Minute," a film benefit and Seventies Debauch with DJs Cari Campbell, Neel N. Kizmiaz, and a performance by Jibz Cameron — Dynasty Handbag. Featuring Jill Reiter's 16mm film 76 r.p.m. Also spontaneous mayhem with Carolyn Copley & Gary Gregerson, and slideshow by Zoey Kroll. With '70s cocktails & hors d'oeuvres, a raffle for fifty movie prizes, and krazy kraft booths (make your own shrinkydkink). Come in costume; win door prize; or just gawk. \$7.60 (NO-TAFO). 8pm-midnight. 417 S. Van Ness Ave. (at 15th St.).

#### Frank Espada @ Harvey Milk Photo Center

The Bay Area Photographers Collective (BAPC) presents a talk and slide show by local documentary photographer and photo essayist Frank Espada, whose works have been shown in more than 50 venues over the past 30 years. Free. 2pm. Harvey Milk Photography Center, 50 Scott St. (at Duboce), downstairs. Info: 255-9569.

#### DeeDee Halleck @ ATA Gallery

Other Cinema presents, in person, the matriarch of American alternative media, DeeDee Halleck, introducing her and Tamar Schumann's new piece, *The Hopeful* Pageantry of Bread and Puppet, a feature-length video shot at the "B&P Domestic Resurrection Circus." A theatrical narration of radical histories, joyously produced on a breathtaking scale. \$5. 8pm. 992 Valencia St. Info: 824-3890.

#### Catherine's House Benefit @ Daddy's

"Daddy's Benefit Beer Bust & Auction," a benefit for Catherine's House, a retreat for people with HIV/AIDS who have limited resources. "World's Greatest Auction-

er" Lenny Broberg officiates, with celebrity guest Mr. Tony Koester, SF Leather Daddy XX. Prizes & surprises. 4-8pm. 440 Castro St.

#### Military Uniform Auction @ Marlena's

Marlena's presents "Military Uniform Auction and Social," with uniforms and accessories from the collection of Doug Deal. On the mic: "The Two Mikes" — Michael Schaeffer, Mr. Hayes' Valley Leather 2002, and Mike Dumont, Mr. Hayes' Valley Leather 2003.

Auctioneer: Lenny Broberg. Proceeds benefit the AIDS Emergency Fund. Featuring a contingent of mystery models and entertainers, and a military tribute by "Snatch." Skivvies special: bring a pair of new/clean white socks or BVDs & trade for raffle ticket good for a gift basket or a shot of fruit-flavored schnapps. Proceeds benefit the MCC Shower Program for the Homeless at Mission High School. 6-10pm. 488 Hayes St. (at Octavia).

#### Lydia Lunch @ Adobe Books

"Politically Inspired," a political reading by Lydia Lunch, Michelle Tea, Stephen Elliott, and Kirk Read, responding to the country's march toward war, our rift with the rest of the planet, the fear that is gnawing at everyone. Every artist is effected by this, more now than anytime in the past 30 years. Not for the timid. This is, after all, Lydia Lunch. Free. 7pm. 3166 16th St.

#### icontact @ Focus Gallery

The Bay Area-based icontact group will exhibit a variety of photographic works by Bill Gimbel (Oakland), Kent Hasel (Santa Rosa), Beth Kientzle (Oakland), Jan Potts and Angelika Schilli (SF), and Robert Schwein (Lafayette). Opening reception: Thu, March 13. Free. Noon-9pm Tue & Thu; noon-6pm Wed, Fri, Sat & Sun. 2423 Polk St. (at Union). Info: 567-9067.

#### Mon 3

#### Lisa Viggiano @ Yoshi's, Oakland

Benefit concert: Jazz cabaret artist Lisa Viggiano performs a benefit show on behalf of The Center for AIDS Services in Oakland. \$50 including food and wine reception. 6:30pm food/wine; 8pm show & live auction. Yoshi's World-Famous Jazz Club, Jack London Square, Oakland. Tix/info: 510-547-1868; [www.yoshis.com](http://www.yoshis.com)

#### Queer Jitterbugs @ The Center

Same-sex swing dance class series starts. Progressive 4-week Lindy Hop program. No partner or experience needed. \$13 per lesson (under 21 half off); \$40 for 4 weeks (\$70 per couple). 8pm Level 1 Beginners Basics. SF LGBT Community Center, 1800 Market St., 3rd floor. Info: 305-8242; [queerjitterbugs.com](http://queerjitterbugs.com)

#### Tue 4

#### Children's Theatre @ NCTC

The New Conservatory Theatre Center's Family and Elementary School Matinee Series presents "Gary Grinkles Battles With Wrinkles and Other Troubles in Mudgeville." An enchanting fable about fighting our fears, written in the style of Dr. Seuss by Stefan Graves Lan-

fer, with original music by Scott Mackenzie. Directed by Doyle Ott. For grades: Pre K-3rd. \$7 children; \$10 adults (\$5 per youth for groups of 10 or more). 10am Tue & Thu, March 4, 6, 11, 13, 18 & 20; 11am Sat, March 8, 15, 22; 2pm Sun, March 23. 25 Van Ness Ave., lower lobby. Tix/info: 861-4914; [nctcf.org](http://nctcf.org)

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#### Wed 5

#### Kate Bornstein @ Main Library

The James C. Hormel Gay & Lesbian Center of the SF Public Library presents "A Date with Kate," featuring Kate Bornstein in conversation with writer/activist Carol Queen. Bornstein, a wacky, irrepressible, corny-as-Kansas-in-August, friendly, sadomasochistic transsexual femme dyke, will read from her new play, *Strangers In Paradox: The True Story of Casey & The Kid* (premiering March 13-April 12 at Theatre Rhinoceros). Free. 6:30pm. Latino/Hispanic Community Meeting Room, Main Library, Lower Level, 100 Larkin St. (at Grove). Info: 557-4277; [www.sflp.org/](http://www.sflp.org/); [www.therhino.org](http://www.therhino.org)

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# Early days of a lesbian icon

by Yvonne Zipter

*Naked in the Promised Land* by Lillian Faderman; Houghton Mifflin, \$26.

**M**y partner is fond of saying, "If you scratch the surface, almost everyone has a pretty amazing story to tell about their lives." And, boy, does Lillian Faderman have a story to tell!

For many of us who were out in the 1980s, Faderman quickly became an icon, with her books *Surpassing the Love of Men* (1981) and *The Scotch Verdict* (1983) among the first to turn a scholarly eye on lesbian history. We were enthralled with getting a peek at where we'd come from. With *Odd Girls and Twilight Lovers* (1991) and *To Believe in Women* (1999), her reputation as an important and respected scholar of lesbian history and liter-

ature was cemented beyond doubt. It is for this reason, in part, that *Naked in the Promised Land*, Faderman's memoir of her younger years, is so shocking.

Born to an unwed immigrant mother in 1940, Faderman spent the first six years of her life in rented rooms in a less-than-elegant section of the Bronx with her mother and her mother's sister, Rae. The plan had been, when the two sisters moved to this country in 1923, to marry wealthy husbands and bring the rest of the family over from Latvia, but neither woman had managed to find a husband, though they did send money home from their meager wages earned in sweatshops. In 1945, at the end of World War II, when the belated news came that every Jew in their small town had been killed, the sisters had a falling out, causing Rae to leave, and Faderman's mother began a downward spiral into men-



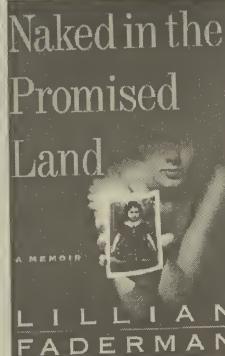
Faderman was left alone to cope.

tal illness that took her years from which to recover.

This left Faderman, as a very young child, alone to cope with her mother's bouts of depression and crying and, to a degree, neglected. She was dirty ("I don't remember ever being in the bathtub"), with a tangled mass of unwashed hair: "My mother sometimes passed a comb over my head, but if she combed deep

enough to hit the knots, the pain was awful. 'Stop, stop,' I screamed at her, and she did, leaving my head to announce to the world the story of her hopeless parenting." Desperate to make her mother happy, Faderman, as a young child, decides she must get into the movies, the one thing her mother loves, but her journey only takes her as far as becoming a pin-up girl, and then later, after a therapist convinces her to stay in school, she pays her way through college by stripping. Her road to becoming a lesbian is equally fraught with perils and missteps, making this book, from beginning to end, a page-turner: not a "whodunit" but a "howdeshedoit."

This can't have been an easy story for Faderman to tell, but she does it with candor, not shying away from any detail, no matter how personally embarrassing, or from accepting responsibility for her actions. Like all of us, she is not always proud of how she treated the important people in



her life, but neither does she apologize for doing what she needed to for self-preservation.

*Naked in the Promised Land* is eminently readable, and many of the photos in the book are remarkable. This book should, I think, serve as an inspiration to anyone who wants to make a better life for him- or herself, with predominating themes of love, hope, and triumph. And Faderman is still an icon. ▼

## Queen's consort

by Robert Julian

*Elizabeth Taylor: The Queen and I* by Gianni Bozzacchi; University of Wisconsin Press, \$29.95.

**A**t the age of 70, Elizabeth Taylor's film career is over. And if her recent appearances on *Larry King Live* are any indication, she has entered her dotage. These developments may spur interest in what used to be — or so hopes photographer Gianni Bozzacchi, who now offers a coffee-table tome as tribute to the Elizabeth Taylor of the late '60s and early '70s. *The Queen and I* offers dozens of black-and-white photographs Bozzacchi took during the Taylor/Burton years, when he was personal photographer for the most famous couple in the world.

The book contains small sections of text, mostly explaining the context for the photographs, and occasionally providing ancillary information about the photographer and how he came by such an unusual assignment. Every photo in the collection was



approved by Taylor before it could be released. And although most of the photos are candid, this sort of approval process kills spontaneity. The result is a curious collection of images that fail to impress. For several photos, Bozzacchi's text asks the reader to note how beautiful Taylor is without makeup, when even the most inexperienced eye can detect the mascara, eye-liner, and lipstick on the face in the photo. This sort of smoke-blowing does not serve the book, or its subject, well. File under: "Strictly for fans." ▼

Van Sant is a copy of a disturbing dark book by an irascible, eccentric Oregonian poet named Walt Curtis. "It was called *Mala Noche*."

*Mala Noche*'s story, which fascinated and alarmed Van Sant, was a Burroughsian tale of infatuation and unrequited, obsessive love/lust experienced by a middle-aged poet-turned-shopclerk, for a

were among the first to embrace Dame Edna in the States. But Humphries doesn't think of what he does as drag.

"I'm not impersonating Marlene Dietrich or Madonna or any of these stereotypes, which is sometimes done with great wit by drag artists," said the several-times married performer. "I've just rather thought of what I do as character acting, much like playing King Lear, or any role."

Indeed, this character has become her own screen entity, receiving billing as Dame Edna for the recurring role of Claire Otoms on *Ally McBeal*, and as Mrs. Crummles in the recent film version of *Nicholas Nickleby*. Humphries does sometimes play characters created by others — he was Fagin in a London production of *Oliver!* — but his passion is for characters who can exist on

their own.

For example, there's the obnoxious tippling politician Sir Les Patterson, unknown in American, but who turns up on British talk shows as he provokes audiences to laughter with his crassness.

"Les was on television just before Christmas on [BBC's] Michael Parkinson's show. And he said, 'Oh, I've got this terrible illness.' And Parkinson said, 'What is it?' Les said, 'I suffer from homophobia.' There was a bit of a gasp from the audience, and Les said, 'On top of that, I'm claustrophobic. But it's only a problem when I'm in an elevator at Buckingham Palace.'" ▼

*A Night with Dame Edna* will run at the Curran Theatre Feb. 28-March 16. Tickets are \$25-\$62. Call 512-7770.

## Gus Van Sant

◀ page 33

Van Sant is a copy of a disturbing dark book by an irascible, eccentric Oregonian poet named Walt Curtis. "It was called *Mala Noche*."

*Mala Noche*'s story, which fascinated and alarmed Van Sant, was a Burroughsian tale of infatuation and unrequited, obsessive love/lust experienced by a middle-aged poet-turned-shopclerk, for a

young con artist/illegal Mexican farmworker named Johnny. Johnny and his friend/chaperone Pepper cut a riotous swath through Walt's Skid Row Portland life.

Filmmaker David O. Russell cites *Mala Noche* for inspiring his very subversive and darkly funny mother/son incest film, *Spanking the Monkey*. In his introduction to the published script, Russell wrote, "What a ballsy thing: to make a film about a guy's lust for this kid."

Van Sant says his own inspiration came from an equally ballsy source: "John Waters' *Pink Flamingos*, which was very camp, and made for, like, \$10,000. At the time, I was going to college, and I saw that a guy with a newscamera could make a really great movie. Obviously, Waters was not holding back for a mainstream audience. He was just going for it." ▼

*Gerry* opens Friday.

## Ron Shelton

◀ page 33

basketball, love cops. Honestly, I try to have it both ways in the movie."

Part of the way he pulls off this

trick is to expose the parts of a man you would only see if you had the locker next to him. In *Play It to the Bone*, based on a true story of two washed-up fighters, lifelong friends, who win a bundle fighting each other in a preliminary bout in Vegas and then drop their win-

nings on the gaming tables, Shelton decided to up the ante by having one of the fighters (a macho Spaniard played by Antonio Banderas) come out of the closet to Woody Harrelson's character.

"The whole thing is that in 24 hours, one guy goes from homophobic to embracing the other character because he's beat the crap out of him," Shelton says he based the film's characters on the inside skinny of boxing. "The fact is that in the boxing world, at least in certain places historically, there have been fighters who are homosexual, bisexual fighters. It's a very interesting world that way. It's not to say that it isn't mostly very heterosexual or machismo, but there's a lot more stories in boxing about gender identification than in the insurance business." ▼

*Deep Blue* is now playing.

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## MUSIC

# The ABCs of LGBT music

## Q is for queer in rock, folk, and blues CDs

by Gregg Shapiro

From A (Ann Reed) to Z (Thalia Zedek), queer musicians have the musical alphabet sewn up and sung out loud. Rock, folk, dance, punk, blues, show tunes, experimental and opera are just a few of the genres explored by LGBT artists in current CDs.

One of the surest signs of a generation gap in the gay community is the age group that refuses to identify as lesbian, gay, or bisexual, defying categorization. They are the ones who firmly embraced the "queer" moniker, although it wouldn't be hard to imagine that most of them do find themselves mainly attracted to members of the same gender. The Quails, a trio from San Francisco, fit into that category. They will say that some of the band members are in same-sex rela-

tionships. *Atmosphere* (Inconvenient) is the trio's second album, and it's a good one. Reminiscent of the riot grrrl sound of the Pacific Northwest (Sleater-Kinney), the Quails also distinguish themselves by having male bass player Seth Lorinczi sing the lead on a few songs. Sample track title: "Your Heart is a Muscle the Size of a Fist."

Minneapolis-based singer/songwriter Ann Reed has found a way to balance her emotionally powerful songs with her unique sense of humor on *Gift of Age* (Turtlecub). Reed's gift for story songs can be heard on "Get Outa my Kitchen" and "Marching Back to School." Her humorous point of view buoys "Please, Mr. Ashcroft," on which she implores the Attorney General to spare us his singing, and "Meals on Wheels," on eating junk food in your car.

The enduring popularity of

Soft Cell's cover of "Tainted Love/Where Did Our Love Go" speaks volumes. At the forefront of the New Wave and electronic music scene in the early '80s, Soft Cell's gay sensibility made songs such as "Bedtime" and "Sex Dwarf" into eternal club hits. *The Very Best of Soft Cell* (Mercury/Chronicles) is a wonderful compilation including songs from *Non-Stop Erotic Cabaret*, *The Art of Falling Apart* and *This Last Night in Sodom*. Two new songs not on the duo's 2002 comeback album *Cruelty Without Beauty* make this disc more than just the very best.

### Elton pride

It took Elton John a while to officially come out, and his doing so has made it easier for others. With at least one multi-disc box set and countless hits collections to his name, you wouldn't think that the bespectacled one would need to release another, but here it is: *Greatest Hits 1970-2002* (Mercury/Island/UTV/Rocket). The 30-year musical time period begins with "Your Song" and ends with "This Train Don't Stop There Anymore."

*Tap Your Troubles Away: The Words and Music of Jerry Herman* (LML Music) is an "historic all-star tribute" to legendary, openly gay Broadway composer Jerry Herman. The tribute concert, which benefits the Actors Fund of America features renditions of

Herman tunes by several openly gay performers, including Brian Lane Green ("Kiss Her Now"), Wilson Cruz ("A Little More Mascara") and Sam Harris ("I Don't Want to Know"). There are also notable performances by some of the community's favorite icons, including Bernadette Peters, Jo Anne Worley, Leslie Uggams, Rita Moreno, Tyne Daly, and an especially wonderful and rare "Hello, Dolly/Mame" duet performed by Angela Lansbury and Carol Channing.

Two years after it was released in Europe, *Milagro* (Sunnyside) by African-American and out lesbian singer/songwriter Natalia King is going to expose the American music-buying public to an important new voice. Some are categorizing her sound as blues, but it sounds like it owes more to jazz. Think of an earthy Patricia Barber.

For prefabricated Europop with a Russian accent, there is something catchy and refreshing about the album *200 KM/H in The Wrong Lane* (Interscope) by the Russian lesbian teen duo t.A.T.u. Lena and Julia sing same-sex love songs to a dance beat that encourages dancing and all sorts of bad Western behavior. t.A.T.u. left more of an impression than I had anticipated, beginning with the scary but propulsive "Not Gonna Get Us," a song about young lesbian lovers on the run, and moving on to their faithful cover of The Smiths' "How Soon



Russian lesbian teen duo t.A.T.u.

### Is Now?

I don't know how the number of gay male opera singers stacks up against the number of gay male opera fans, but we can at least add two of The Celtic Tenors (James and Niall) to the gay roster. So *Strong (Angel)* also reflects a gay sensibility in the song selection. Opening with the sumptuous "Nella Fantasia" (originally an instrumental from the movie *The Mission*), the trio performs a lovely rendition of Paul McCartney's "Mull of Kintyre," and achieve high drama with the late Freddie Mercury's "Love of my Life." Gay composer Samuel Barber's "Adagio for Strings" is given the *vocalise* treatment, and "Anthem" from *Chess* is appropriately anthemic.

Thalia Zedek, formerly of Come, Dangerous Birds and other bands, singing songs by Bob Dylan and the Velvet Underground, is a concept that pays off on the six-song EP *You're a Big Girl Now* (Kimchee). The rewards can be found in her covers and in her originals, which echo Dylan, Lou Reed, and Nico. ▼

The Quails perform March 6 at the Great American Music Hall.

# Queerly independent

## Same-sex artists off majors

by Gregg Shapiro

*Some Company* (Violent Yodel Music) by singer/songwriter and piano virtuoso Skott Freedman is proof that he is maturing as an artist. The title track, featuring Freedman's trademark piano work is a thought-provoking song about slowing down, sung over his rapid-fire playing. His cover of "Walking in Memphis" is better than Cher's, and "Walking Away," which closes the album, is Freedman's final word on the end of a relationship.

Although there's no mistaking Patty Larkin's folk roots, her phrasing often has a jazz quality to it: breathy, languorous, elongated. *Red = Luck* (Vanguard), her new album, opens with her characteristic guitar-playing before the near-gospel declaration, "Hey, a change is gonna come!" Not the Bible but "April told me so." The stripped-down "Home" is a tender response to 9/11, while "Different World," featuring Jonatha Brooke, is one of Larkin's most radio-ready tunes.

A longtime fixture on the women's music scene, Tret Fure has followed up her acclaimed 2001 solo disc *Back Home* with her new acoustic album *My Shoes* (Tomboy Girl). On the title track, she addresses her break-up with longtime companion Cris Williamson in direct terms. Irish duo Zrazy supply accompaniment (penny whistle and bodhran) on the gently galloping "Fly."

*Forever Sucks* (Chainsaw), the five-song EP by Tracy + The Plastics, speaks to the "politics of dancing" crowd shaking their queer asses to Le Tigre and La-Dyton. On disc, the listener doesn't get the complete experience of the live (Tracy) and video image (The Plastics) presentation that is said to be essential to Wynne (Tracy) Greenwood's work. But

the songs have a good beat, and you're welcome to dance to them if you feel so inclined."

Out-lesbian drummer Jennifer Yakes' drumming is the driving force behind the punk band Leah Stargazing on their debut disc *Leave It All Behind* (Telescope). Out-lesbian singer/songwriter Toshi Reagon produced *The Women Gather* (EarthBeat!), the 30th anniversary album by Sweet Honey in the Rock, the all-female vocal group founded by her mother, Bernice Johnson Reagon, in 1973.

### Twinkie defense

*Embracing This* (DreamBorn) is the debut disc by young gay "soulfolk" singer/songwriter Jeremy Blue. Blue explores a range of emotions over the course of the album, including "feeling like a twink on a Chelsea street" ("Don't Know Where"), new love on "New to Me," the spell that is cast in "Green Love," and a jazz-inspired cover of "If I Only Had a Brain."

You won't find the Cheryl Wheeler song "If It Were Up to Me" on *Different Stripe* (Philo/Rounder/EMI Music), even though the CD is being billed as a "career-spanning collection." The selections go as far back as 1986, and include two new songs.

Other notable releases by queer artists include New Yorker Allison Tartalia's *Ready* (Make Haste!), *Rock Widow* (Urban Productions) by gay prog-rocker Robert Urban, bi singer-songwriter and Indiegrrl founder Holly Figueiroa's *How It Is* (Cake Records), the Prince-inspired songs of Saturn on his CD *The Virgin Poet* (SJJG Entertainment), and Montreal-based Cher Neill's bluesy *The St. Laurence Blvd. Semi-Annual Street Sale*. ▼

Patty Larkin performs at the Freight & Salvage Coffeehouse in Berkeley April 17-18.



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**Choke On This! 9 Inch Cock,**  
Will make you choke. I'm seeking guys who are also hung 8, 9, or 10 inches for fun + sucking, etc. ☎ 72395

**Seeking Hairy, Hung, Black Oral Bottom**  
Heavy, intense J/O, dirty talk, cock worship, partying buddy desired. Your place, PM preferred. Not into toys, videos, groups, anal. Long partying scenes encouraged. ☎ 72396

**I Kick Back! I'm Hung 9-Inches**  
And I'm looking for other guys hung 8, 9, 10 inches for 69 to service me, watch videos, etc. Call me. ☎ 72397

**Cock And Balls Serviced!**  
Balding oral bottom preferably hairy and hung for heavy, intense J/O, dirty talk, cock worship. Drinking partying buddy desired. Your place PM preferred. Not into toys, videos, groups, anal. Long partying scenes encouraged. ☎ 72432

**Vicious Cockslucker/ Nine Inch!**  
Me: 6'1", 220, HIV+, very clean, UB! Hung 40y.o. WM seeks 30-60 y.o.s. from the Peninsula/ S. Bay Area for long, hot unforgettable sessions. ☎ 72433

**•Celebrate Black History Month~**  
Pamper this mellow, mature Black gentlemen. Massage me, serve me drinks, relieve my tension. Seeking a mature, masculine, submissive man with a mustache. Direct contact phone number required. Hotel? ☎ 72434

**Nude Beach Buddies Wanted!!!!!!**  
GWM 49 fit active goodlooking and nude beach advocate seeks others for nude travels, adventure and outdoor sex. Love to J/O and fuck. Black guys a plus. ☎ 72435

**Seeking Indo-American, South Asian**  
Oral Bottom preferably hairy and hung for heavy, intense J/O, dirty talk, cock worship, partying buddy desired. Your place, PM preferred. Not into toys, videos, groups, tits, shaved body parts, anal. Long partying scenes encouraged. ☎ 72430

**• Naked Ecstasy~**  
Free soothing massage session for trim masculine guys from 20's to 40's by easy going trim masculine WM 44. ☎ 72431

**Seeking Middle Aged, Chubby**  
Balding oral bottom preferably hairy and hung for heavy, intense J/O, dirty talk, cock worship. Drinking partying buddy desired. Your place PM preferred. Not into toys, videos, groups, anal. Long partying scenes encouraged. ☎ 72432

**Vicious Cockslucker/ Nine Inch!**  
Me: 6'1", 220, HIV+, very clean, UB! Hung 40y.o. WM seeks 30-60 y.o.s. from the Peninsula/ S. Bay Area for long, hot unforgettable sessions. ☎ 72433

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**Nude Beach Buddies Wanted!!!!!!**  
GWM 49 fit active goodlooking and nude beach advocate seeks others for nude travels, adventure and outdoor sex. Love to J/O and fuck. Black guys a plus. ☎ 72435

### FETISHES

**Very Polite Person...**  
Older Englishman wants bossy man. Upper Haight. ☎ 72414

**W/M 63 Seeking Submissive 24/7**  
Houseboy to re-locate to So. AZ non-smoking drug disease free, room/board under 40 all male household for long term wanted playroom, spa, some travel more insonmation. ☎ 72415

**Feb Pretty Boys Threesome Oohs**  
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**Big Fat Buns**  
My fantasy is to rim a big, White, smooth, supple, fat ass; you need to be 18-30. ☎ 72426

**Big Butt**  
Needs attention from bottom scat guy for long hot session. ☎ 72427

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Lifelong excitement looking at & fantasizing about men's barefoot. Gdkg East Bay GWM, 5'9", trim, tan, HIV-, loves reciprocal kissing, licking, massaging barefoot & erotic, sensual/all over body play. ☎ 72428

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I have hard jelly rubber dildo and jack-off sleeve. You want your ass drilled and your cock massaged. Safe. Outcalls preferred. ☎ 72401

**Generous Fun Sponsor Sought**  
By cultured and fun, handsome, clean-cut, 32yo blond, employed W/M, 5'11", 160lbs swimmers build with delicious deep ass. Phx, AZ based seeks adventure. ☎ 72416

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Seeking adventure. Men watch me screw the hell out of your women. You watch, clean, safe, discreet. ☎ 72429

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Write the rest of your ad here, 30 words maximum

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## PERSONALS

## BAY AREA REPORTER PERSONALS

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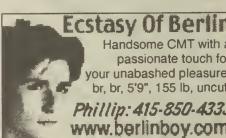
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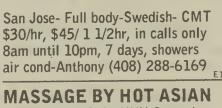
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massage with full release.  
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Sensual msg, body rub/play  
Price Break, \$80 (before 3pm)  
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Incalls Swedish, deep tissue, erotic,  
6'178Lbs, brown hair and eyes, very  
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**LATIN BOY**

26Y/05'8"150Lbs masculine good  
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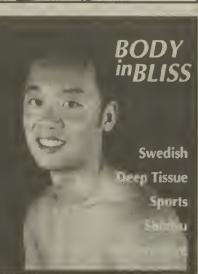
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Certified in Bangkok Temple  
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Body Blders+Jocks: Prof touch 4  
muscular, energetic+ erotic bodies.  
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plus release. I am good looking,  
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Goodlooking stud rubs you right head  
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Swedish w/deep pressure points  
\$70/90 minute session. Mission @

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Complete fullbody massage  
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24, at your place. I enjoy the touch of  
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very verbal\*role play\*w/s\*fat tool  
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27, 5'6", 140# smooth, athletic  
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43yrs, 6'1", 240lbs, flattop, blue  
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8" Party Stud/ 346-4966/ Ken/ \$60  
~DARK MUSCLE~  
Black Stud (415) 865-0506. Built to  
Perfection!! Avail Nights. Lv mssg.  
Sexi/ Latino/ smooth/ 37/ y/o/ 6'/  
180 uncut/ handsome/ bike/ legs/  
nice/ butt/ well/ hung/ versatile/ call/  
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10"x6"cut tall 40's br/bl  
XTRA HUNG DAD  
Professional Experienced 24hrs  
Friendly All Scenes-Kink 641 1441

Hot blonde w/green eyes 5'7", 135#  
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Submissive grad student 23, bottom  
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Extra tall 6'6" 230 lbs  
Extra goodlkg smth musc build  
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CHOKE ON THIS!  
Tight lean hairy bod 6'160# 35  
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Bik, Smooth, Very tight muscle body,  
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Sexy, Masculine.w/buzzcut&goatee

SHVD. HEAD STUD

Well Hung, Big Balls, 6ft ez-going

Clint\*415-540-5311\*in/Out 24hrs.

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SAN JOSE BOY

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27, 5'11", 165#, blond hair

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Leather Play  
from Mild to Wild. Sensual & Slow.  
This Top likes to take his time.  
Playroom/sling/most scenes.  
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Call Jay (415) 385-9623

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HANDSOME STUD  
9" FAT-CUT  
BROWN HAIR  
5'11" 175"  
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CONSTRUCTION WORKER TOP  
6-1, 177#, vgl, 9 inch cut  
Page 650-523-9133, and massage

34, 5'9", 150# toned hairy tattooed

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LET'S PARTY "9"  
(415) 775-4771 24-hours

Sexy, masculine, well built guy  
with thick muscular legs/butt.  
Worked out body with big balls  
and a beautiful tool. Ready to  
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Service my thick 8 inches.  
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STR8 BOY ACTION  
Smooth tone fair 6ft 165lbs hot  
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Affectionate, attentive, nice guy.

BI GRAD STUDENT  
Very handsome, preppy, clean cut  
27, young professional type.  
White, brn/grn, well toned bod.  
Friendly, very well educated,  
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6'3 180 49 8"un smooth gymbody

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6-1, 180#, muscular, 9inch cut,  
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Spank you very much  
Asian bottom 2cut2B.True725 5805

Exhibitionist 40, GWM, 6', 190#, 9"  
cut, HIV-, shows off, laid back, bottom

Out only, safe, fun, Mike, 863-2667 - \$90

YOUNG, FUN, SKR BOY  
23yr old lean & toned Euro-boy, N-2  
a wide range of fun & hot scenes!

145lbs. very cute. Mike/pgr# 224-5544

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**9"** 24 hrs, 24 hrs, 24 hrs  
Dark blonde hair  
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27" waist • versatile  
Call anytime 219-6000  
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Available for your pleasure  
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Reduced rate before 6:00pm  
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**AV. 24/7 SERVE ALL BAY AREA**  
6'2", 180, 35yrs warm and personal  
One of a kind.  
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don't play kindergarten  
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Masculine, will Travel.  
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6' 215# VISA/MC  
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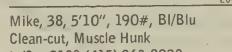
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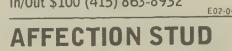
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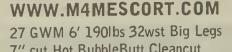
**ASIAN TOP**  
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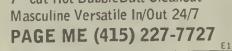
**LEATHER TOP!**  
Light to heavy sensual SM  
handsome experienced w/dungeon



**TOM 415-487-1296**



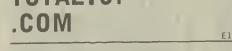
**COWBOY TOP**  
6-180#, Rough muscled  
30yrs. page 1 888 699 2325



**HORNY FRIENDLY DUDE**  
27, 5'6", 140# smooth, athletic  
hot. Great tool, sweet ass.  
Patrick 415-846-2824 SF in/out



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Perfection!! Avail Nights. Lv mssg.

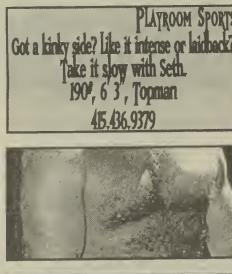


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Versatile  
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5'11"/175#  
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No Attitude  
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Got a kinky side? Like it intense or laidback?  
Take it slow with Seth.  
190#, 6'3", Topman  
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**33yo 5'5" 130# 8.5x6"**

**Sq. Italian Top - out only**

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**Italian/Greek Handsome Hung**



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**33yo 5'5" 130# 8.5x6"**

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Saturday, March 8th  
Eagle Tavern  
8pm

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SF BAY AREAHandsome Hairy Hung  
6' 160# 35 All TopReliable Professional  
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Vanilla Kink Domination  
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9x6  
TOP  
ATTRACTIVE in/out \$200  
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CALL NOWSAMOTH  
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XTRA HUNG DADProfessional Experienced 24hrs  
Friendly All Scenes-Kink 641 1441Hot blonde w/green eyes 5'7", 135#  
SEXY NEW BOYTOYHot & horny 22yo smooth/bottom  
in/out calls- Jason (415) 210-1526

## SPANK ME

Submissive grad student 23, bottom  
escort (415) 273-5113.Get Naked/Relax/Hug/Release/  
Oral/6" Nudist/346-4966/Ken/\$60

## \*BLACK TOP STUD\*

Extra tall 6'6" 230 lbs

Extra goodlk smth musc build

Extra hung true 10x7 tool

SF only out only serious only

Robb \$150.00 24hrs 724-6485

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Handsome friendly, great body, well  
endowed, will make you happy 207-247

Hndsm Italian top hung 10x7

## CHOKE ON THIS!

Tight lean hairy bod 6'160# 35

gentle strength &amp; arousing edge

in/out entire Bay Area call 24/7

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## ••••• JOCK •••••

Bik, Smooth, Very tight muscle body,  
5'11", 185lbs, masculine. Avail.  
Nights. 415-865-0506. Lv mssg.

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E09

Sexy, Masculine.w/buzzcut&amp;goatee

## SHVD. HEAD STUD

Well Hung, Big Balls, 6ft ez-going

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## CONSTRUCTION WORKER TOP

6-1, 177#, vgl, 9 inch cut

Page 650-523-9133, and massage

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FOR MEN 50+  
MASCULINE TOP AND 40s 6'3 185"  
ENJOY SCENES FROM SLOW, SENSUAL  
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UNHURRIED & DISCREET.  
EXPLORE SOMETHING NEW WITH ME!  
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34, 5'8", 150# toned hairy tattooed

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Jeff 415-215-8396 Out only

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LET'S PARTY "9"  
(415) 775-4771 24-hours

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Sexy, masculine, well built guy

with thick muscular legs/butt.

Worked out body with big balls

and a beautiful tool. Ready to

kick it 24/7. Call Jay @ 724-0497

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HOT HUNG + STRAIGHT

Service my thick 8 inches.

20yo horny guy for rent

James 415-756-8332

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STR8 BOY ACTION

Smooth tone fair 6ft 165lbs hot

415 414 4796 massage top boyish

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SEXY BEAR SERVES YOU

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Affectionate, attentive, nice guy.

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BI GRAD STUDENT

Very handsome, preppy, clean cut

27, young professional type.

White, brn/grn, well toned bod.

Friendly, very well educated,

into getting serviced only.

Available in SF &amp; Peninsula. Outcall

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6'3 180 49 8"un smooth gymbody

HOT

CUBAN TOP

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STR8 HOT MUSCLE!!!

Blonde, Blue &amp; Gorgeous!

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Sensual, Muscular Man

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E16

Uncut  
Latin Bottom  
5'7, 160, drk hair, brn eyes, 8"uncut,  
tight butt, easygoing guy.  
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or GoateeLatin@aol.comHOT STEAMY LATIN TOP  
29yo 5'7", 135 8" safe pgr 313 0347LIVE THE MYTH!  
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GBM 6' 165# 9.5x6 415 425 3735

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STEEL WORKER

6-1,180#, muscular, 9inch cut,

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YOUNG BLACK STUD

E09

Spank you very much

Asian bottom 2cute2B.True725 5805

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Exhibitionist 40, GWM, 6', 190#, 9"

cut, HIV-, shows off, laid-back, bottom

Out only, safe, fun, Mike, 863-2667-590

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YOUNG, FUN, SK8R BOY

23yr old lean &amp; toned Euro-boy, N-2

a wide range of fun &amp; hot scenes!

145lbs. very cute. Mike/prg# 224-5544

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Hot stud (415) 775-4771 24-hours

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Available for your Pleasure

evenings and weekends.

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HOT LATINO GUY

Eric sexy, handsome, 25yo, slim

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Eric Wright 6'3"/195 v.good shape

smooth, brn/blnd, 36 y/o, 9.5x7

top, fun, physical, 24hrs.

Reduced rate before 6:00pm

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9 1/2X6

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AREA

6'2", 180, 35yrs warm and personal

One of a kind.

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MATT 560-7456 PGR

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will be chosen on March 8th 2003.  
Be the 25th man from the world's  
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No sponsor needed. No obligation to  
a bar or business sponsor. Be a man.  
Do it on your own! Show your leather  
pride to the world in Chicago!

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Butt Bottoms wanted for FF/toys

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Good Head in Sonoma County.

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What the hell is wrong with you? His

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Log off for a few minutes and go see it!

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Concord GAM luv sucking cock

Skis 20-40s STD/HIV- G/Bi/BL/WM

Pls no overweights 925 671 2704

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OVERHEARD

"Is it over yet? If I fall asleep... or die, roll me under one of these tables and wake me when they hand out the crowns."

E10

BAY AREA REPORTER

E10



WHEN WE LAST SAW OUR PENIS, HE WAS GETTING TESTED FOR SYPHILIS.

YOU TESTED POSITIVE, BUT AUNTIE BIOTIC WILL CURE IT.

YOU MEAN ANTIBIOTICS?

NO, HONEY, HE MEANS ME! I'M AUNTIE BIOTIC! AND I HATE SYPHILIS!

YOUR DAYS ARE OVER, YOU NASTY LITTLE SORE!

WAP!  
WAP!  
WAP!

WOW... YOU JUST KILLED A SYPHILIS SORE WITH A GUCCI PURSE.

HEY, I'M HIGH CLASS, HONEY.

METZGER

Syphilis is spread by "skin-to-skin" contact, through anal, vaginal AND oral sex. Many people don't notice the symptoms or know they have syphilis. The initial sore is painless. The good news is syphilis is easily cured.



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